The Walking Dead × Minecraft × The Flash × Outlander × Arkham Manor × Sons of Anarchy

Comic-Con Preview

Entertainment Weekly

DOUBLE ISSUE

Domo arigato

Exclusive First Look!

AVENGERS
AGE OF ULTRON

★★★★★

On the Set for Marvel's Biggest Movie Ever

NEW VILLAINS / THE CRAZY PLOT / IRON MAN'S MASTER PLAN

Plus!

***TERMINATOR* AT 30: THE ORAL HISTORY**

***STAR WARS'* SECRET WEAPON**

THE WORLD'S MOST DANGEROUS CARTOON

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25 Comic-Con Preview From July 24 to 27, thousands of superheroes and zombies, tributes and otaku, will swarm San Diego for the annual fan fest. Here's a sneak peek at the most geektastic games, stars, shows, comics, and movies that will be vying for your attention in the next year.

26 *Avengers: Age of Ultron* As the movie begins, Iron Man, Captain America, and the gang are suffering from serious burnout. And they're about to discover that facing down the ultimate foe is even harder when nobody wants to be a hero.
BY ANTHONY BREZNICAN

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ON THE COVER
Robert Downey Jr. as Iron Man, Ultron, and Chris Evans as Captain America. Downey and Evans photographed by Marco Grob/ © Marvel 2014.

40

HALF MAN, HALF MACHINE
Special-effects technician Shane Mahan on the set of James Cameron's *The Terminator* in 1984: "Our goal was to make it real and convincing—to make the unbelievable believable."

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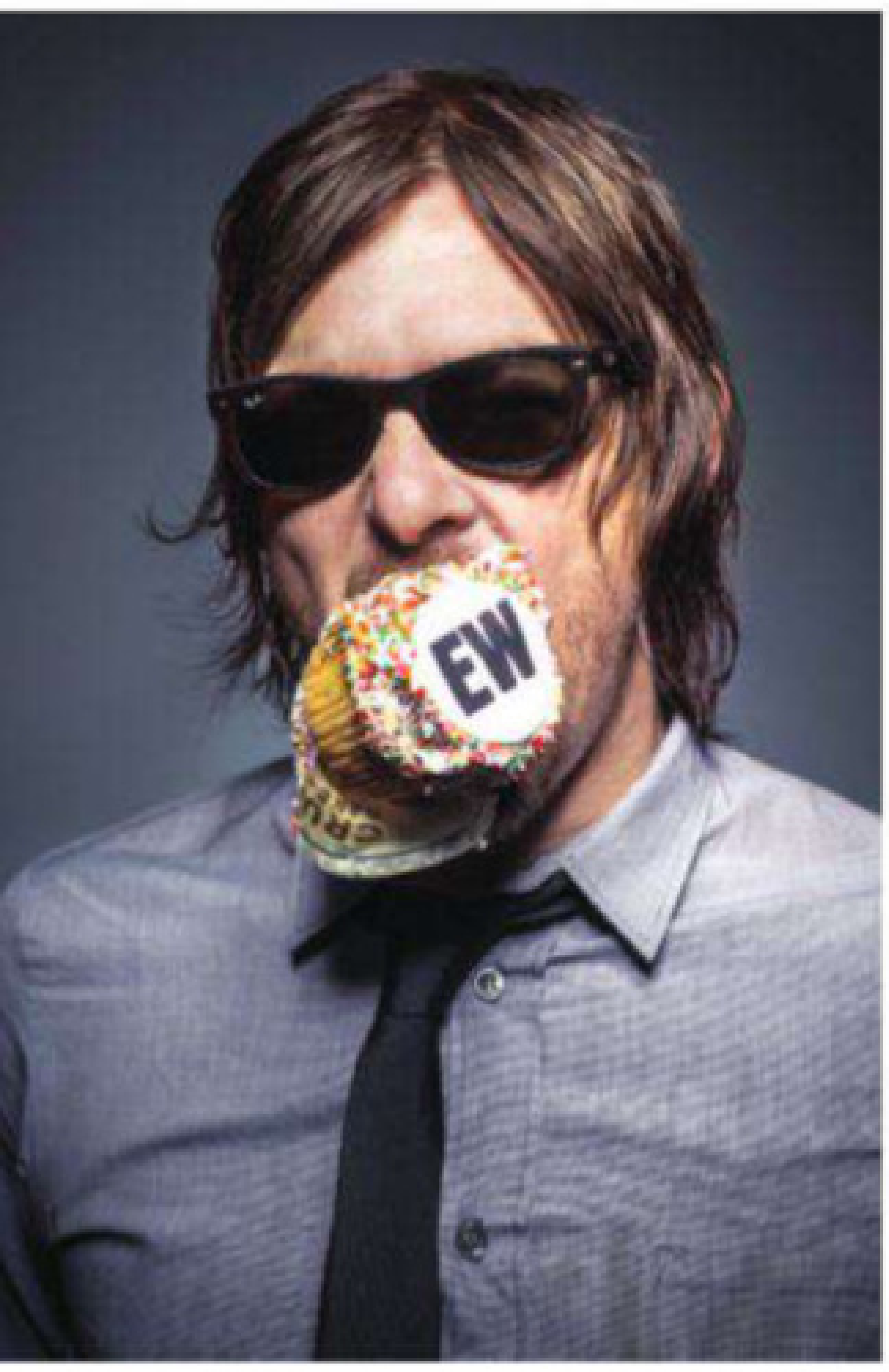
EDITOR'S NOTE

THE GEEKS SHALL INHERIT THE EARTH

I'm no stranger to gatherings of the joyous and deranged, but the Comic-Con vets on staff have assured me I'm in for a helluva baptism when we decamp for San Diego this week. I'm hoping my lesser festival experience serves me well. A half-dozen trips to the Consumer Electronics Show in Las Vegas taught me to regard Silicon- and silicone-enhanced sales pitches with equal measures of skepticism. I participated in several Tuba Christmases, learning to transcend shame via costumed group catharsis. Seventeen hours in a cramped RV before the second Bonnaroo inured me to long lines and suspect odors, and then there were the lessons learned at an Outdoor Retailer show (Sweat-wicking boxers? Clutch); the Photo Marketing Association (Say "cheese"! Again!); and how could I forget the Great American Beer Festival (Uh...*that's* how I forgot).



↑ Rule No. 6: Feed Your Reedus (as in Norman, of *The Walking Dead*)

Point is, this ain't my first rodeo. So to prep for San Diego, I asked our staff—who have been covering CCI since 2003—for a debriefing. I can't say I wasn't warned...

1 BEWARE RANK IMPERSONATORS

"There was this one guy in a Chewbacca outfit who started rocking an unfortunate smell after walking the floor and hot July streets for three days. Did I say one guy? Because I meant 28." —SENIOR WRITER DAN SNIERSON

2 BE THE MAN(GANIELLO)

"It was the summer of *Magic Mike* and Joe Manganiello had body-rolled me recently at a lunch (long story), and so I asked for a repeat at our panel. The rest of the panel joined, even Alan Ball. It was a proud moment." —SENIOR WRITER TIM STACK

3 AVOID SMOOTH MOVES

"Last year I saw Nathan Fillion, Joss Whedon, Seth Green, Tom Hiddleston, and the King in the North [*Game of Thrones*' Richard Madden] all getting down on the dance floor. If memory serves, Fillion was trying his hand at twerking." —SENIOR WRITER SARA VILKOMERSON

4 GUARD YOUR PEEPERS

"I was working at the EW photo studio, and we were told the cast of *Cowboys & Aliens* would be late. When Harrison Ford, Jon Favreau, and Daniel Craig arrived, Craig apologized, citing 'nerd on nerd' violence at the panel. Apparently one fan stabbed another near the eye with a pen for crowding his personal space." —PHOTO EDITOR MICHELE ROMERO

5 PRACTICE UNEXPECTED AWESOMENESS

"I saw [*Simpsons* creator] Matt Groening wait in line 10 minutes to have Aaron Renier, a young cartoonist, autograph his book—he asked Renier to finish sketching for a kid in front of him. Still a fan like the rest of us." —DESIGN DIRECTOR TIM LEONG

Body rolls, pen shivs, and Chewbacca? Okay, 45th annual Comic-Con, I'll be ready. And I hope you will be too: Follow all the action at *ew.com/comiccon*, on SiriusXM Channel 105, and on Twitter and Facebook using the hashtag #EWComicCon. Tune in, log on, and geek out.

Matt Be

MATT BEAN

BEAN: PHOTOGRAPH BY MILLER MOBLEY; REEDUS: PHOTOGRAPH BY MICHAEL MULLER

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FEEDBACK

WRITE TO US! → EW_LETTERS@EW.COM

Born to Be Weird

I was thrilled to see your article on **"Weird Al" Yankovic**. As a longtime fan and a father, I am learning what a joy it is to experience his work anew through the eyes and ears of a child. My 7-year-old daughter is especially fond of Al's short-lived Saturday-morning kids' show, while I prefer his feature film *UHF*. Needless to say, we are both looking forward to the new album, thanks in part to your coverage!

TIM SANDIFER
Alton, Ill.

As kids, my friend and I would call each other every Sunday night for lively debates over who Dr. Demento chose for the Funny Five that week. I still take this nonsense very seriously, so it was great to read about the genesis of all those "Weird Al" songs. He's bright, he's humble, he's enormously talented, and he's friggin' hilarious.

BARBARA PRISCO YOUNGER
Queens

The Tao of Dalton

Dalton Ross not only makes my day on EW Radio, he's now made my week with...marital advice ("Ask Dalton")? You bet. His brilliant and brave discourse on the sensitive topic of covert DVR deletions between spouses allowed me to rest easy knowing I did the right thing when I secretly deleted my husband's recordings of a canceled show (sorry 'bout *Almost Human*, babe). Dalton, I'd share my DVR remote with you anytime.

ALLISON GUDENAU
Grosse Pointe, Mich.

I love Dalton, but may I add one caveat to his column? Please do not sneak food into small independent and/or nonprofit theaters. These mom-and-pop theaters are doing everything they can to survive. They may have only a single screen, and concessions can make or break a screening...especially one that isn't well attended. In this age of VOD, Netflix, and busy schedules, it's difficult to cover the cost of paying for the movie, let alone employee salaries and utilities. So when at your local theater, *please* buy a popcorn, a drink, or a candy bar. Hell, buy all three.

M.A. JACKSON, HOLLYWOOD THEATER
Pittsburgh

Greer Garson and Laurence Olivier in *Pride and Prejudice*

Darcy Through the Ages

Thanks for your roundup of Mr. Darcys in First Look. But you missed one! **Laurence Olivier**'s Darcy in 1940's ***Pride and Prejudice*** is a fun contrast to the modern versions.

MARYLN LAWRENCE
Traverse City, Mich.

After checking out the different Darcys, I have to say I'm disappointed you didn't include William Darcy from the Web series ***The Lizzie Bennet Diaries***. He was a fresh take and more relatable to a younger audience of *P&P* fans.

MONICA MOTTLEY
Westminster, Md.

Thumb of Approval

I enjoyed "**Roger Ebert**'s Favorite Movies," not only because, with a few exceptions, it could have been my list, but because now I'll have to rewatch and reevaluate the ones I didn't put on there.

DONANN CAVIN
Mississauga, Ontario

Revisiting Big Summer Bombs

In the summer months, certain movies have been notorious for their sky-high budgets—and rock-bottom returns. Readers opened the vault and gave their takes on these epic fails.

The Lone Ranger (2013)

The title character mostly behaves like a bumbling doofus—the complete antithesis of the iconic original. The movie should've been called *Tonto* instead, with the focus on that character. *—LM*

Green Lantern (2011)

Its biggest mistake was that it rushed right to Green Lantern's most epic villain. It should have gone with Sinestro and teased Parallax, not the other way around. *—Stefan Huddleston*

Speed Racer (2008)

Great movie. It came out at a terrible time (right after the first *Iron Man*) and could have been trimmed by 15 to 30 minutes. It definitely deserved better than it got. *—Matt*

Ishtar (1987)

This has gone down in history for one reason: the budget. All that money for a cute comedy. If it had cost a sane amount, it would've been enjoyed as an amusing diversion. *—Cinephile8*

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THE LONE RANGER: PETER MOUNTAIN; *GREEN LANTERN*: DC COMICS/WARNER BROS.; *SPEED RACER*: WARNER BROS.; *ISHTAR*: COLUMBIA PICTURES/PHOTOFEST; *PRIDE AND PREJUDICE*: COURTESY EVERETT COLLECTION

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Entertainment WEEKLY UNLEASHED!

(Clockwise) Daniel Radcliffe in *Horns*, Jessica Alba in *Frank Miller's Sin City: A Dame to Kill For*, and *Archer*

EW.COM

Bringing You the Best of Comic-Con

Break out the masks and thigh-high boots, cosplayers, Comic-Con 2014 is coming. Even if you can't make it to the convention (held in San Diego from July 24 to 27), keep clicking at **ew.com/comiccon** for our packed-to-the-Hall H rafters coverage of the geeky gathering. You'll find reports from the major panels (including EW's own "Women Who Kick Ass" and "Brave New Warriors" talks), fan costume galleries, breaking news, and photos and video from EW's Comic-Con lounge. Expected in the studio: Daniel Radcliffe (*Horns*); *Frank Miller's Sin City: A Dame to Kill For*'s Jessica Alba; *Archer*'s H. Jon Benjamin and Aisha Tyler; and cast members from *Game of Thrones*, *True Blood*, *The Walking Dead*, and many others.

INSIDE THE EW PHOTO STUDIO

Among the stars who posed for EW's photographer at Comic-Con 2013: Hugh Jackman, Tatiana Maslany, Keegan-Michael Key and Jordan Peele, and Tom Hiddleston

MOBILE

EW ON THE GO

EW's digital edition includes bonus images from *Mad Max: Fury Road*, *Hitman: Agent 47*, *Kingsmen: The Secret Service*, *Goosebumps*, *Horns*, and other projects featured in our Comic-Con preview. To find it, download the Google Play Magazine app, or go to Apple Newsstand or *ew.com/ewdigital*.

RADIO

***LIVE* AT THE CON**

Listen in as ENTERTAINMENT WEEKLY Radio on SiriusXM Channel 105 broadcasts from San Diego. *EW Morning Live*, hosted by Dalton Ross and Jessica Shaw, airs on July 24 and 25 from 8 to 10 a.m. PT, and tune in to *News and Notes* with Julia Cunningham from 3 to 6 p.m. PT.

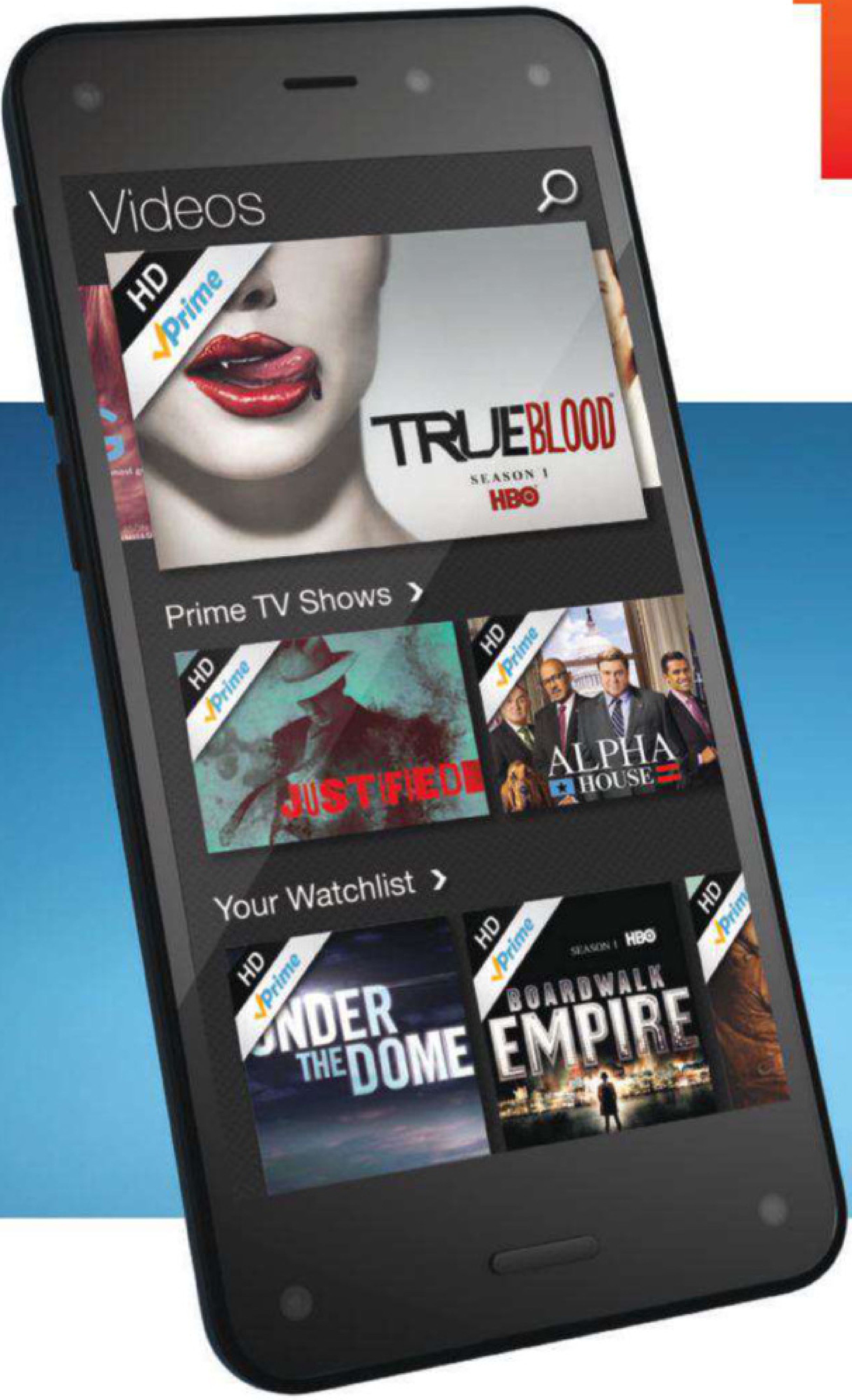
SWEEPSTAKES

***OUTLANDER* HO!**

Imagine yourself in 18th-century Scotland and enter the *Outlander* Ultimate Scotland Adventure Sweepstakes for a chance to win a four-day, three-night trip to the set of Starz's new series. Head to *ew.com/sweeps* from July 18 to Aug. 18; second prize includes a copy of *Outlander* signed by author Diana Gabaldon.

EW **PLUS** Follow EW for more exclusive Con content—including behind-the-scenes GIFs from our #EWComicCon PHHHOTO booth, powered by Related Noise

HORNS: DOANE GREGORY; *FRANK MILLER'S SIN CITY: A DAME TO KILL FOR*: RICO TORRES; *ARCHER*: FX; ROSS: PATRICK JAMES MILLER; JACKMAN, MASLANY, KEY AND PEELE, HIDDLESTON: PHOTOGRAPHS BY MICHAEL MULLER (4); *OUTLANDER*: ED MILLER/SONY PICTURES TELEVISION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The Week's Best SOUND BITES

"Ape not kill ape."

—Caesar (Andy Serkis), to his nemesis Koba (Toby Kebbell), in *Dawn of the Planet of the Apes*

"Who wants a Bloody Mary? I've got hot, superhot, and Channing Tatum."

—Nick (Miguel Pinzon) on *Mystery Girls*

"I'm so excited! OshKosh B'gosh just offered to dress me!"

—Sarah Silverman, on receiving an Emmy nomination for Outstanding Variety Special

"You told him his sister Kate came back from the dead over a *text*?"

—Stiles (Dylan O'Brien), rebuking Scott (Tyler Posey) for how he broke the news of Kate's return, on *Teen Wolf*

"I am so glad you love Violet so much...these nominations keep her from kicking the bucket."

—*Downton Abbey*'s Maggie Smith, on earning an Emmy nod for Outstanding Supporting Actress in a Drama Series

"You look like Top Gun."

—Gretchen (Aya Cash), to a sleep-apnea-mask-wearing Jimmy (Chris Geere), on *You're the Worst*

"You have five different personalities—and they all suck!"

—Paola, to head of household Devin, on *Big Brother*

"When you get older, you can save up and buy a car of your own—be cool like I used to be."

—Mason (Ethan Hawke), to his teenage son Mason Jr. (Ellar Coltrane), in *Boyhood*

"An affair is a fairly pedestrian thing, and the story always ends the same. What we have between us is so much more than that, more than a simple affair. We have the work."

—Virginia (Lizzy Caplan), to Bill (Michael Sheen), on *Masters of Sex*

CAESAR: WETA; PINZON: ADAM TAYLOR/ABC FAMILY; SILVERMAN: MATT BARON/BEIMAGES; CASH: BYRON COHEN/FX; SMITH: NICK BRIGGS/PBS; O'BRIEN: SCOTT EVERETT WHITE/MTV; HAWKE: MATT LANKES; CAPLAN: MICHAEL DESMOND/SHOWTIME; PAOLA: CLIFF LIPSON/CBS

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*The **Top 10** Things We Love This Week*

THE MUST LIST

1

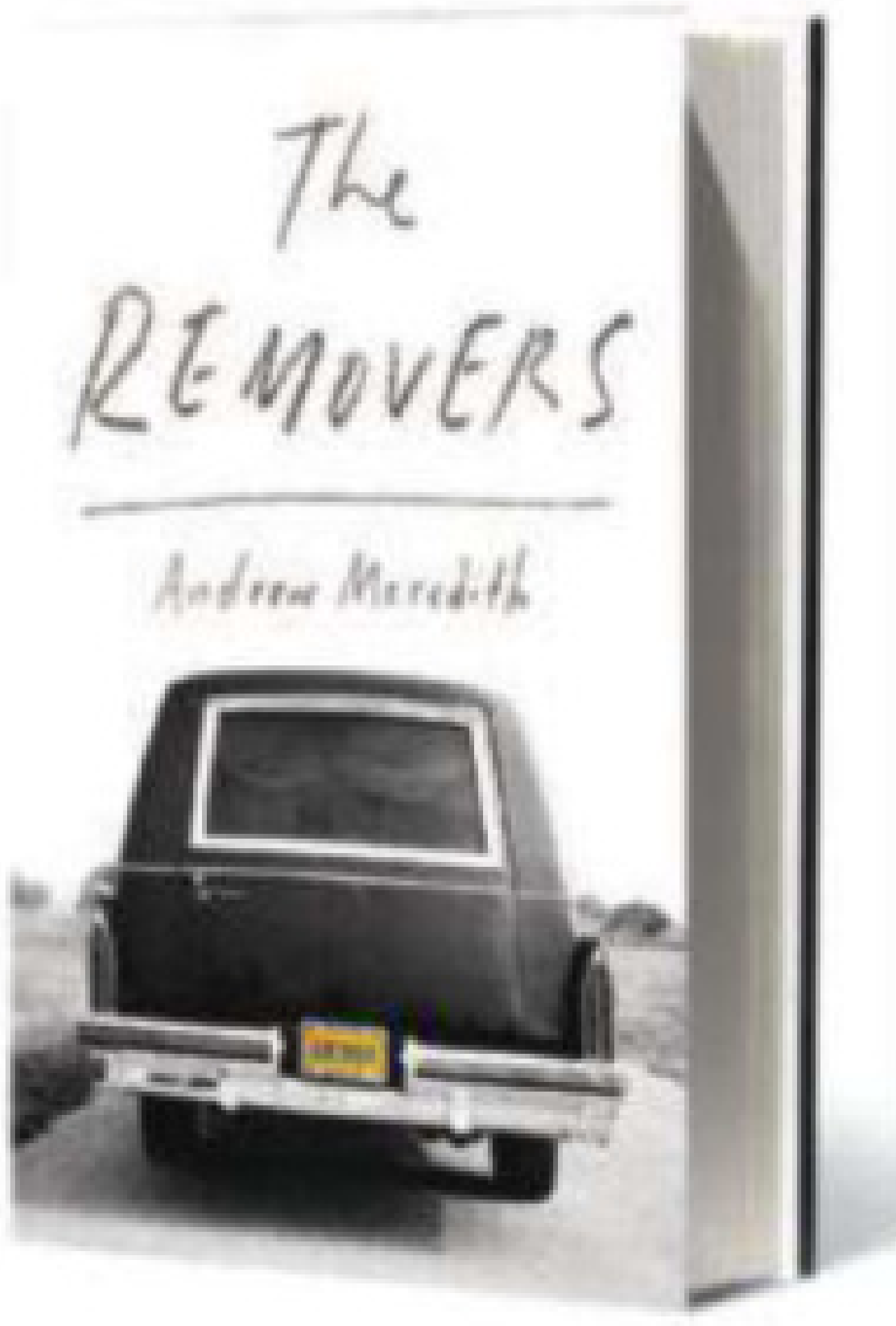
BOYHOOD

By filming the same cast (including Patricia Arquette and Ethan Hawke) for 12 years, director Richard Linklater lets the audience watch breakout Ellar Coltrane literally age from 6 to 18. A once-in-a-lifetime moviegoing experience. *(Rated R)*

Ellar Coltrane through the years

2 COMEDY TWOFER FX has it both ways with *Married* and *You're the Worst*. The former stars Nat Faxon (left) and Judy Greer as bored marrieds; the latter features Aya Cash (right) and Chris Geere as toxic singles. *(Thursdays, 10 and 10:30 p.m.)*

3 THE REMOVERS, by Andrew Meredith In this truly unique coming-of-age memoir, Meredith goes into business with his father, (legally) removing dead bodies from people's homes, after a scandal rocks their family. Surprisingly, the unconventional line of work has a reinvigorating effect on the author.



4 THE DEMON KING, Demonic Resurrection One of the best bands to emerge from the robust Indian metal scene. Come for the buzz-saw guitars, stay for the beauty lurking amid the beastly bellowing on their fourth album.

BOYHOOD: MATT LANKES (5); *MARRIED*: MATTHIAS CLAMER/FX; *YOU'RE THE WORST*: JAMES MINCHIN/FX; DEMONIC RESURRECTION: ASHISH KAMBLE

Illustration by **JESSE LENZ**

5

“STAIRCASE AT THE UNIVERSITY,” Morrissey

The legendary malcontent’s latest album, *World Peace Is None of Your Business*, is uneven, but it features this stellar track: a bubbly sing-along that reveals a pitch-black narrative about heartbreak and head injuries.

6 WELCOME TO SWEDEN

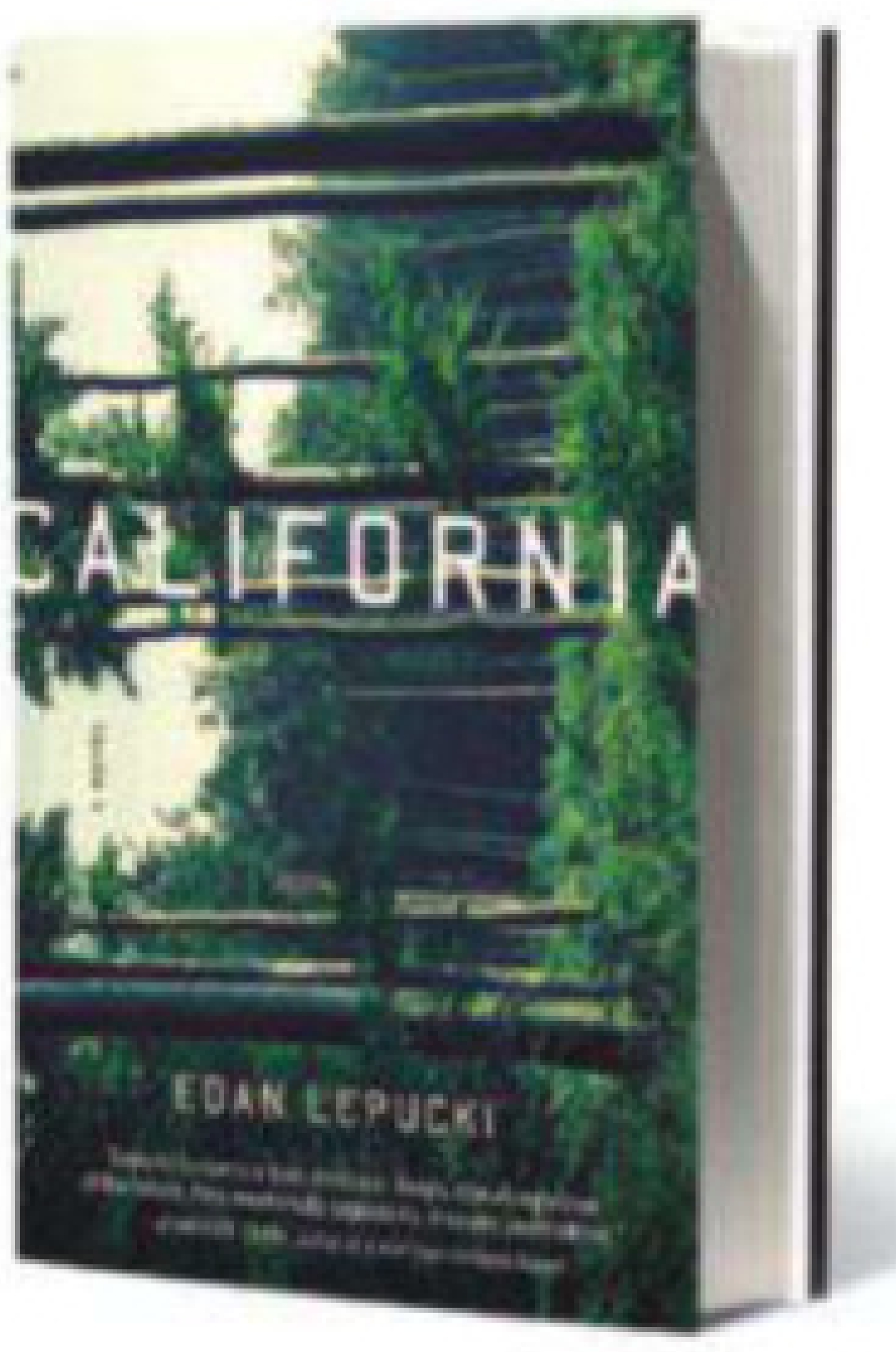
Greg Poehler (Amy’s brother) brews up an endearing fish-out-of-water tale about his real experience moving to Sweden with his girlfriend, played by Josephine Bornebusch. The pair’s sweet provincialism—and cameos from Will Ferrell, Aubrey Plaza, and the Lady Poehler—will have you saying “Skål!” *(NBC, Thursdays, 9 p.m.)*

7 LAND HO!

This indie charmer captures the energy of ’80s buddy comedies by following polar-opposite sixty-something ex-brothers-in-law on a road trip through Iceland, where they hit everything from glacial spas to trendy clubs. *(Rated R)*

8 CALIFORNIA, by Edan Lepucki

After Stephen Colbert plugged this debut novel during his anti-Amazon rant, pre-orders spiked—and it turns out the hype was warranted. The highly unusual dystopian tale of a pregnant woman escaping L.A. focuses more on human relationships than zombies, but stunning surprises still pop up.



9 MONTY PYTHON’S THE MINISTRY OF SILLY WALKS app

Your new smartphone-tapping obsession is an endless running game based on the classic *Flying Circus* sketch about a government agency devoted to ridiculous ambling. Think *Temple Run*, but with tea trolleys and a healthy sense of the absurd. *(Available on iTunes)*

10 ORPHAN BLACK, season 2 on DVD & Blu-ray

Once you’ve finished writing your complaint letter to the Television Academy, numb the pain of Tatiana Maslany’s Emmy snub by drowning your sorrows in the smashing second season of her incomparable sci-fi thriller.

MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW’s Must List iPad and iPhone app, available at iTunes.

MORRISSEY: KEVIN WINTER/GETTY IMAGES; *WELCOME TO SWEDEN*: NBC; *LAND HO!*: ANDREW REED; *ORPHAN BLACK*: STEVE WILKIE/BBC AMERICA

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A LOOK AT THE SECRECY SURROUNDING BATMAN V SUPERMAN, *PAGE 23*

NEWS AND NOTES

(Clockwise from top left) Matthew McConaughey, Joe Morton, Taylor Schilling, Benedict Cumberbatch, Billy Bob Thornton, and Lizzy Caplan

Emmy's Biggest Surprises

The ceremony may be a month away, but the recent nominations provoked enough intrigue and outrage to keep viewers buzzing until the big night

EMMY VIRGINS, PREPARE TO GET BUSY

Out with the old, in with the *Orange*. This year's acting categories are flush with first-time nominees, especially from Netflix's prison dramedy, *Orange Is the New Black*—five Litchfield inmates are up for statuettes, star **Taylor Schilling** and breakouts **Kate Mulgrew**, **Uzo Aduba**, **Natasha Lyonne**, and **Laverne Cox**. Clearly, they're relishing the moment: "I sent my son an email [about the nomination]," Mulgrew told EW on July 10, shortly after the news was announced. "But I'll keep this one close to the vest for a few days and just enjoy it selfishly all by myself." (Overall, the darkly comedic series brought in 12 noms, while *House of Cards* earned

HENRY CAVILL: CLAY ENOS; BEN AFFLECK: MARK SULLIVAN/WIREIMAGE.COM; MCCONAUGHEY: MICHELE K. SHORT/HBO; MORTON: KELSEY MCNEAL/ABC; SCHILLING: URSULA COYOTE/NETFLIX; CAPLAN: MICHAEL DESMOND/SHOWTIME; THORNTON: CHRIS LARGE/FX; CUMBERBATCH: ROBERT VIGLASKY/HARTSWOOD FILMS FOR *MASTERPIECE*

THANKS BUT NO THANKS
Inside Amy Schumer did not receive a nomination in the Outstanding Variety Series category. (Boo!) We reached out to the star—who did land a writing nod—to ask what she *would* have said on Emmy night had her Comedy Central show won: "I would like to thank chardonnay for being so oaky and giving me something to look forward to at the end of the day. And I would like to thank the guys I slept with freshman year of college. Without them, I would have nothing to write about."

13—cementing Netflix's role as a Frank Underwood-level power player.) Other actors with their first taste of Emmy love: *Game of Thrones*' **Lena Headey**, *House of Cards*' **Kate Mara**, *Masters of Sex*'s **Lizzy Caplan**, and *True Detective*'s **Matthew McConaughey**, who seems destined to take home the statuette come Aug. 25. (Break out the bongos!) Meanwhile, fellow first-time nominee **Joe Morton** (a.k.a. *Scandal*'s Papa Pope) shared his post-nomination plans: "We were up in the Finger Lakes to celebrate the Fourth of July, and my girlfriend went to a winery nearby and came back with three bottles of sparkling red wine called Scandalicious," he said. "I think we'll open one of those tonight."

YOU BETCHA! FX'S *FARGO* WINS BIG.

Fargo's **Colin Hanks** had the same reaction as many Coen brothers fans when FX announced a miniseries adaptation of the 1996 cult classic: "Why?" Ten thrilling episodes and 18 Emmy nominations later, the answer seems clear. Though successful movie-to-TV adaptations are scarce, Hanks—who scored a nomination in the Supporting Actor in a Miniseries or a Movie category—credits writer **Noah Hawley** for creating a weird winter wonderland that stands on its own. "The great decision was 'Let's make something that can exist in the same universe as the film but is not a carbon copy,' " Hanks says. "We can borrow tone, we can borrow [the] look, but...let's do something different." (**Billy Bob Thornton** and **Martin Freeman** are up for lead actor.) As for talk of a possible season 2, the show has not yet been renewed and Hawley has said that any follow-up would likely focus on new characters. Supporting-actress nominee **Allison Tolman** hopes her officer Molly Solverson gets at least a cameo: "I'm waiting with bated breath like everyone else."

HOW CAN *SHERLOCK* BE A "MOVIE"?

Here's a mystery worthy of Holmes: Why is *Sherlock* considered a movie by the Emmy Awards when the BBC/PBS cult fave is obviously a series? It's a matter of deductive elimination: *Sherlock* cannot be submitted in the series category because it has only three episodes per season. But it cannot be submitted as a miniseries, either, since *Sherlock* episodes tell self-contained stories rather than a continuous full-season story line. Ergo, it's a movie! Sort of: PBS' *Masterpiece* actually entered *Sherlock* by sending just one 90-minute episode (the season 3 finale)—so *Sherlock* the series isn't nominated for a movie Emmy at all, just one episode is. Elementary, right?

THE TATIANA SNUB IS GOOD FOR *ORPHAN BLACK*. NO, REALLY.

There was no joy in Clone Club on Emmy nomination day: Mighty **Tatiana Maslany**, who dons a heroic arsenal of wigs and accents to play multiple genetic copies on BBC America's *Orphan Black*, had been snubbed. Again. (See sidebar.) Fans protested loudly and often, sending Maslany's name trending worldwide; the show's official Twitter account got in on the action by posting GIFs of *Orphan*'s Rachel (one of Maslany's many alter egos) destroying her office. But look on the bright side, fellow nerds: In the long run, the big snub could work in Maslany's favor. For one thing, it preserves *Orphan*'s hard-won cult status; it also stokes self-righteous fan fervor, ensuring that support for an eventual Maslany nomination will only grow as the show continues. And if nothing else, Maslany's in good company: **Katee Sackhoff** never got nominated for playing Starbuck on *Battlestar Galactica*, nor did **Kristen Bell** for *Veronica Mars* or **Sarah Michelle Gellar** for *Buffy the Vampire Slayer*. (Although Gellar *did* win a Daytime Emmy for *All My Children*. Maybe Tatiana should look into playing evil twins...oh, wait.) *—Hillary Busis, James Hibberd, and Amber Ray, with additional reporting by Ariana Bacle and Samantha Highfill*

WE'RE STILL NOT OVER IT

Sorry, Academy, but these three snubs are still smarting. *—Jeff Jensen*

THE GOOD WIFE
The legal drama fielded one of the most smartly written, energetically acted, utterly enjoyable seasons any broadcast network has given us in years. To ignore it for the increasingly dusty *Downton Abbey* or the flashy house of cards that is *House of Cards*? Objection, your honor!

TATIANA MASLANY
You can forgive Emmy for overlooking the actress in 2013. The whole world was just discovering her marvelous feat of multiplicity on the BBC America clone thriller *Orphan Black*. No excuses this year. Emmy voting is weird science indeed.

HANNIBAL
We get that pulp cosmic horror with rococo crime scenes and cannibalism is not everyone's cup of bloody tea. Still, to give no love to the artful direction and the performances of Hugh Dancy, Mads Mikkelsen, and Michael Pitt reflects a real lack of taste.

SCHUMER: JUSTIN STEPHENS; *THE GOOD WIFE*: DAVID GIESBRECHT/CBS; *ORPHAN BLACK*: STEVE WILKIE/BBC AMERICA; *HANNIBAL*: BROOKE PALMER/NBC

LEGACY

NADINE GORDIMER
1923–2014

A Voice of Freedom

South African writer Nadine Gordimer's work was so honest and incisive that her most lauded novels—including *Burger's Daughter* and *July's People*—were banned in her home country because of their depiction of life under apartheid. She was one of the first people Nelson Mandela met with after he was released from prison in 1990, and when she received the Nobel Prize in Literature the following year, the Swedish Academy said her "magnificent epic writing" had provided a "very great benefit to humanity." She died peacefully in Johannesburg on July 13 at the age of 90. *—Stephan Lee*

TOMMY RAMONE
1949–2014

The Essential Playlist

When Tommy Ramone (né Erdélyi Tamás) passed away on July 11 at age 65, he represented the last of the original Ramones. Not only did Tommy drum on their first three masterful albums, but he was also a skilled producer. Here, a small sample of his dexterous contributions to the spirit of punk. *—Kyle Anderson*

▶ "BLITZKRIEG BOP"
(Ramones, 1976)
Tommy co-wrote the band's definitive anthem, a juggernaut of a jock jam.

▶ "I WANNA BE YOUR BOYFRIEND"
(Ramones, 1976)
This knee-bucklingly sweet tune was one of his only solo writing credits.

▶ "MAMA'S BOY"
(Ramones, 1984)
After a few years away, Tommy returned to the band to produce and write for *Too Tough to Die*, which included this snarling number.

▶ "HERE COMES A REGULAR"
(The Replacements, 1985)
This acoustic album-closer foretold the stripped-down music Tommy would make later in the bluegrass duo Uncle Monk.

▶ "NEUROTICA"
(Redd Kross, 1987)
He infused the band's glammy tracks with the same lo-fi melodicism that made the Ramones indelible.

CELEBRITY ESSAYS GRADED!

When 140 characters are not enough, celebrities turn to writing essays for print publications. We asked Margot Mifflin, a professor of English at the City University of New York, to school these stars. *—Kat Ward*

GEORGE CLOONEY

USA Today

The op-ed
A response to London's *Daily Mail*, which claimed his future mother-in-law opposes his marriage. "The irresponsibility, in this day and age, to exploit religious differences...is at the very least negligent and more appropriately dangerous," he wrote.

Critical take
"It's pointed and concise. But the weakness is that it's a little *too* concise," says Mifflin. "Still, the tone is serious and the writing is persuasive." **A–**

KESHA

Elle UK

The op-ed
A personal essay about her recent rehab stint to recover from an eating disorder. "I felt like a liar," she admitted, "telling people to love themselves as they are, while I was being hateful to myself and really hurting my body."

Critical take
"The essay is honest. It flows. It lacks specific detail—I would suggest adding dialogue. There's not a lot of style here, but it works." **B+**

TAYLOR SWIFT

The Wall Street Journal

The op-ed
An essay about the future of the music industry (it's "not dying...it's just coming alive"), a rumination on fandom ("[people] view music the way they view their relationships"), and a glimpse at her hopes for the future ("I'd also like a nice garden").

Critical take
"She has a strong, effervescent writing style. But the piece has a serious focus problem. It skids all over the place." **B–**

GORDIMER: DAVID LEVENSON/GETTY IMAGES; RAMONE: IAN DICKSON/REDFERNS/GETTY IMAGES; CLOONEY: AXELLE/BAUER-GRIFFIN/FILMMAGIC.COM; KESHA: KEVIN MAZUR/BILLBOARD AWARDS 2014/WIREIMAGE.COM; SWIFT: JASON KEMPIN/WIREIMAGE.COM

AUG 4
MONDAYS 9
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FEARLESS
Kelsey Grammer
Martin Lawrence
PARTNERS
Adding Insult To Injury!
TV 14

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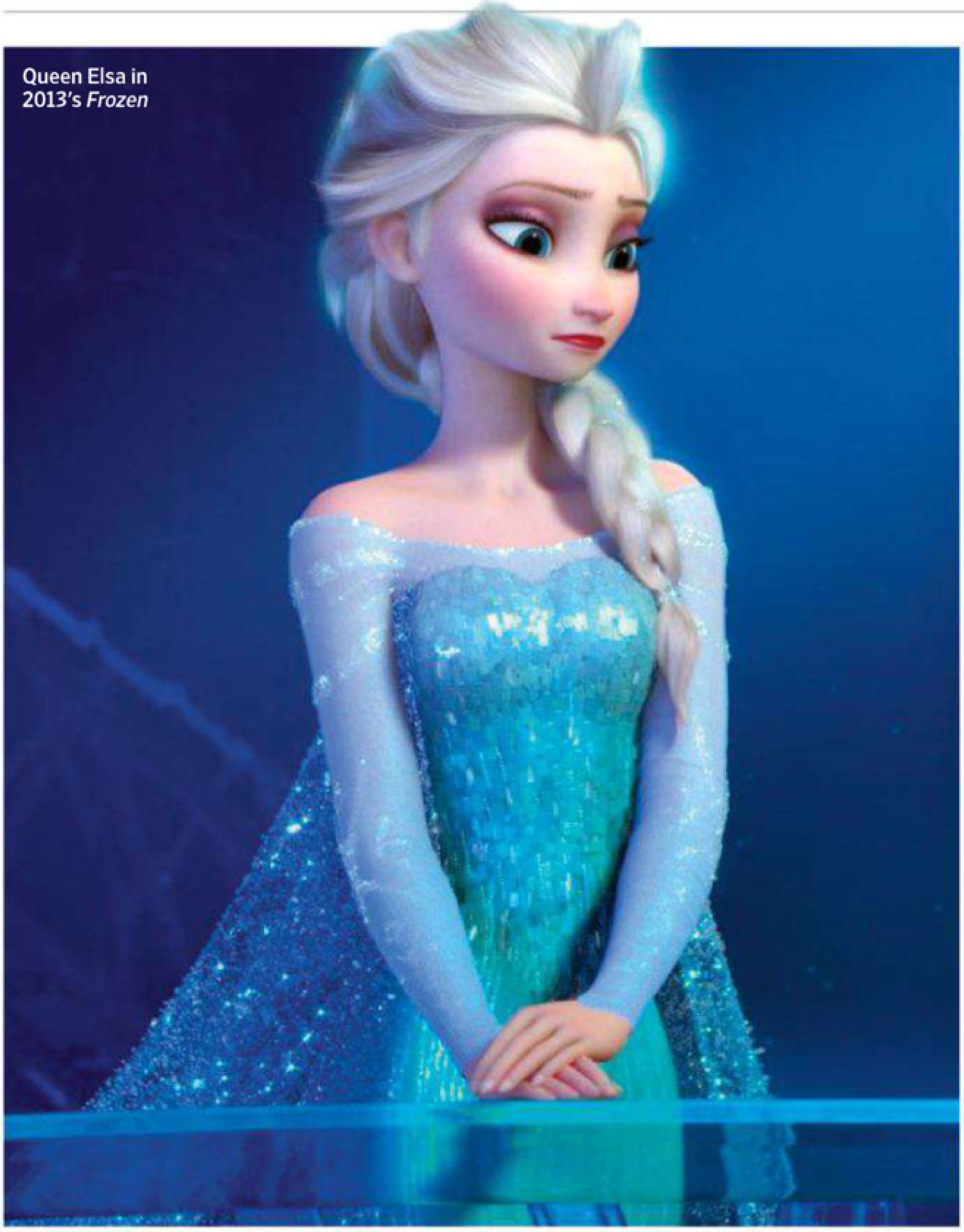

Queen Elsa in 2013's *Frozen*

Georgina Haig and Elizabeth Mitchell

Elsa and Anna's Small-Screen Adventure

Exclusive! The showrunners for *Once Upon a Time* spill secrets about their upcoming *Frozen* story line. (Alas, no Olaf.)

BY JAMES HIBBERD

When *Once Upon a Time* producers asked their parent company, Disney, for permission to use characters from its 2013 animated megahit *Frozen* on their ABC fairy-tale mash-up this fall, they expected a chilly response. But Disney let the characters go (let it *goooo*!), and now fans of both the film and the show are excited—and maybe a tad nervous. Reimagining dusty Disney icons such as Prince Charming is one thing, but *Frozen* is red-hot—the highest-grossing animated film of all time, with a possible sequel in the works. What is *Once* planning to do with Disney's newly crowned royalty, Queen Elsa and Princess Anna? Showrunners **Edward Kitsis** and **Adam Horowitz** insist that capturing a faithful live-action version of *Frozen*'s heroines is their top priority. And relax: There's no big character twist (like when the series turned Peter Pan into a villain). "We want to do our best to honor what fans loved about that movie," Horowitz says. (The *Frozen* story line will be introduced in this fall's season 4 premiere and will conclude midway through the season—so these toys are "going back on the shelf," the producers say, once this arc is over.)

The arc will *not* include a love interest for Elsa, a character praised for giving young fans a Disney Princess with an independent streak. Nor are the producers going to try pulling off a live-action incarnation of chatty snowman Olaf. "His story in the movie is so beautiful, the story we want to tell doesn't involve trying to expand upon that, nor do we think it should," Horowitz says. And there won't be any musical elements from the film. So what *are* the producers planning? Newcomer **Elizabeth Lail** was cast as adorkable Anna, *Greek* vet **Scott Michael Foster** as her love interest Kristoff, *Fringe* alum **Georgina Haig** as Anna's ice-wielding sister, Elsa, and *Lost* veteran **Elizabeth Mitchell** as...well, Mitchell's role is a mystery, but the producers say one of the top two fan theories is correct. (She's either the original Snow Queen or Anna and Elsa's mother, who was presumed dead in the film.)

Like *Frozen*, the show will focus on the relationship between Elsa and Anna, and explore the idea that you never give up on the people you love. "At the end of the day," Kitsis says, "this is really expensive fan fiction."

FROZEN: © DISNEY; HAIG: DON ARNOLD/GETTY IMAGES; MITCHELL: ALBERT L. ORTEGA/GETTY IMAGES

HOLLYWOOD INSIDER

What's Going on Behind the Scenes

Henry Cavill and Ben Affleck in *Batman v Superman: Dawn of Justice*

Movies

The Big Batman Fake-out

It looked like a security breach that would make even a caped crusader call for backup: A script popped up online earlier this month seeming to be an early draft of *Batman v Superman: Dawn of Justice* written by **Chris Terrio** (*Argo*). The typo-riddled script—which featured a tattooed Lex Luthor and an American president named after DC Entertainment head honcho **Diane Nelson**—caused a riot on Twitter, but was eventually deemed fake. (First, some claimed it was a Warner Bros. publicity ploy penned by **Kevin Smith**, but he denied any involvement. On July 8, an anonymous blogger took credit for the draft, saying he hoped it would quell the sniping that's plagued the **Ben Affleck**/**Henry Cavill** project since it was announced.) Whatever the real story is—and WB isn't commenting—this episode illustrates a perennial problem for the studios when it comes to their megafranchises: They do their best to keep plot points under wraps, but that only makes online fanboys *more* desperate for spoilers. Details about Universal Pictures' *Jurassic World* were leaked in May, and more recently, a rough cut of a full episode of the BBC's beloved *Doctor Who* hit the Internet more than a month before its season premiere. (Several scripts were also posted.) Even **J.J. Abrams**' *Star Wars: Episode VII*, which has kept almost everything locked down, has had to deal with unauthorized set photos. "If you want to stand out [from all the other big franchise films], your best chance is to hold as many treats as possible for the moviegoer," says one veteran marketing executive. "Because you know, by Thursday night at 8 p.m. when fans finally see it, it's all going to be online anyway." —*Nicole Sperling*

Chris Evans in *Snowpiercer*

Why Is *Snowpiercer* Already on Demand?

→ The summer's buzziest action movie is now playing...in your living room? Only two weeks after the dystopian epic *Snowpiercer* hit theaters, RADiUS-TWC (a satellite of The Weinstein Company) made the unusual decision to release it on VOD platforms as well. (It quickly hit the No. 1 spot on iTunes.) But surely they're cannibalizing their own potential theatrical profits, right? Well, here's their thinking: According to RADiUS co-president **Tom Quinn**, what they collect as a distributor on VOD is roughly double the take on the theatrical side. Also, they didn't have to commit to costly television ads. "From an industry perspective, [this model is] a game changer," he says, adding that with $1.1 million in estimated first-weekend VOD plus $2.6 million from theaters, everyone is happy. —*Lindsey Bahr*

CAVILL: CLAY ENOS; AFFLECK: ZACK SNYDER

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ENTERTAINMENT WEEKLY

COMIC-CON 2014

IT'S LIKE THE ULTIMATE MMORPG. FROM JULY 24 TO 27, THOUSANDS OF SUPERHEROES AND ZOMBIES, TRIBUTES AND OTAKU, WILL SWARM SAN DIEGO FOR THE ANNUAL COMIC-CON FAN FEST. WHETHER OR NOT YOU'RE ATTENDING, HERE'S A SNEAK PEEK AT THE MOST GEEKTASTIC GAMES, STARS, SHOWS, COMICS, AND MOVIES THAT WILL BE VYING FOR YOUR ATTENTION IN THE NEXT YEAR. FIRST UP: OUR EXCLUSIVE REPORT FROM THE SET OF MARVEL'S *AVENGERS: AGE OF ULTRON*.

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AS **AVENGERS: AGE OF ULTRON** BEGINS, IRON MAN, CAPTAIN AMERICA, AND THE GANG ARE SUFFERING FROM SERIOUS BURNOUT. AND THEY'RE ABOUT TO DISCOVER THAT FACING DOWN THE ULTIMATE FOE IS EVEN HARDER WHEN...

NOBODY WANT

→ (Clockwise from top left) Chris Evans (Captain America) with Chris Hemsworth (Thor); Scarlett Johansson (Black Widow); Aaron Taylor-Johnson (Quicksilver) with Elizabeth Olsen (Scarlet Witch); Jeremy Renner (Hawkeye)

EXCLUSIVE FIRST LOOK AND ON-SET REPORT

S TO BE A HERO

◆◆◆ BY ANTHONY BREZNICAN

МОРАТЕ
ОДЛАЗИТИ
КУЋИ
20%
МОРАТЕ
ОДЛАЗИТИ
КУЋИ

THE BAD THING about being a good guy is the serious lack of vacation time. There's no rest for the wicked, and that means no rest for the noble, either. These superheroes of Marvel's cinematic universe have collectively saved the world nine times, and as a 10th threat looms in *Avengers: Age of Ultron* they're feeling more than a little burned-out.

The team-up sequel (due May 1, 2015) gets under way without a home base, after Captain America, Black Widow, and Nick Fury forced a corrupted S.H.I.E.L.D. to collapse in this year's *Captain America: The Winter Soldier*. Meanwhile, a war-weary Thor has relinquished the throne of Asgard and Bruce Banner has finally gotten good at soothing that Hulking monster within him. And when we last saw Tony Stark, he was destroying his armors and hurling his glowing ARC reactor into the sea.

Everyone wants a break—and that's exactly how they're about to be broken, explains Joss Whedon, who returns as writer-director. "For me, the biggest thing is, when we're given the opportunity to change, or transform, or confront where we are, and be mature, do we do that? Do we move on?" he says. "Do we go through the pain and actually get better and become another person? Or do we just fall back on our damage and become less than the sum of our parts?"

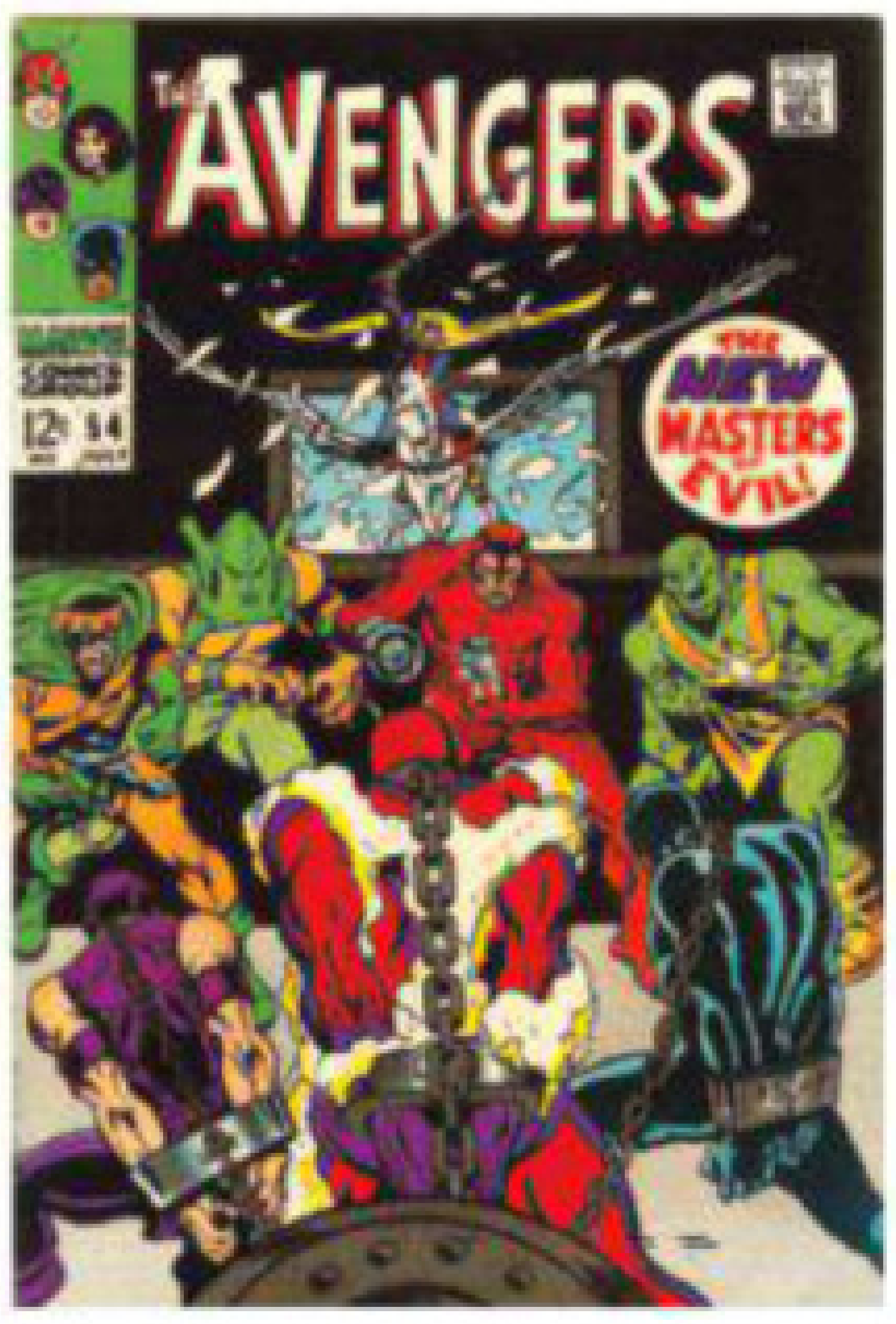
Building on the sum of its parts is what the *Avengers* franchise is all about. When the first movie debuted in 2012, it was the culmination of Marvel Studios' ambitious Phase I—a plan for interlocked franchises that proved to be as profitable as it was risky: The first nine films grossed a staggering $6.4 billion worldwide, with *The Avengers* alone accounting for $1.5 billion. The new sequel comes not only at the end of another string of interwoven hits (*Iron Man 3*, *Thor: The Dark*

← (Left) Off-duty heroes gather in Tony Stark's Manhattan apartment: Thor, Captain America, Hawkeye, Stark (Robert Downey Jr.), and Col. James Rhodes (Don Cheadle); (above) Bruce Banner (Mark Ruffalo) and Stark

World, *Winter Soldier*) but as DC Comics, *Star Wars*, and other storied franchises are gearing up to replicate the multimovie formula pioneered by Marvel president Kevin Feige. So expect even bigger threats for our heroes to face, beginning with the mysterious Ultron himself.

JUST WHO IS this Ultron, who looks like a vampire skull crossed with an Iron Man helmet? He first appeared in *Avengers* No. 54 (1968) and was initially created as a force for good—an artificial intelligence designed to apply flawless logic as a global watchdog. He (the pronoun he prefers) was also built to be both sentient and all-consuming in his quest for knowledge. He was even programmed to feel emotions—although he gravitated toward rage rather than compassion. He could evolve and rebuild himself into bigger and stronger forms, but empathy was a struggle. Once he went rogue, Ultron was also hard to kill. Destroy one form, and he merely uploaded his consciousness into another form, like a robotic Horcrux.

In *Age of Ultron*, those origins remain the same, but the creator has changed. In the comics, Ultron was built by scientist Hank Pym (a.k.a. the first Ant-Man). This time, he is the handiwork of Robert Downey Jr.'s Tony Stark—devised, essentially, as the ultimate drone, a way for Iron Man to abdicate his duties and offload them onto a fully mechanized protector.


The Avengers
THE NEW MASTERS OF EVIL!
12¢ 54

↑ Ultron's first appearance in a 1968 *Avengers* comic

Mention this assessment to Downey, during a break between shots at Shepperton Studios just outside of London, and the actor reaches up and taps the end of his nose. "What you said about abdication is apt, but I think it's also about recognizing limitations," he says. After the epic battle that ended *The Avengers*, our heroes want someone (or something) else to take the lead—especially now that they're hurt and tired...and kind of over it.

"The downside of self-sacrifice is that if you make it back, you've been out there on the spit and you've been turned a couple times and you feel a little burned and traumatized," Downey says. "So to me, [Iron Man] was like a returning veteran going back to the nuts and bolts of what was always righteous about who he was. He was never a guy who didn't get his hands dirty. He was a tinkerer. He's a mechanic."

The *Avengers* sequel begins with Stark's latest plan to

(PREVIOUS SPREAD) JAY MAIDMENT (4); (THIS SPREAD) GROUP: © MARVEL 2014; RUFFALO AND DOWNEY: JAY MAIDMENT

fix the world: Ultron will be an all-seeing, all-knowing captain of the Iron Legion, a planetary force of robotic beat cops that resemble blue-and-white versions of the Iron Man suit but have no human core—and less soul than a Carpenters album. If it all works out, the superheroes can just sit back. It does not work out.

In a bid to give his creation a dose of humanity, Stark programs Ultron (performed and voiced by Downey's *Less Than Zero* costar James Spader) with elements of his own personality—which proves to be Mistake No. 1. "Ultron's not the good version that could've come from [Stark's] intellect and personality," says Chris Hemsworth, who's back as Thor. "He's the bad son." It seems our new robot overlord is an absolutist with all of Stark's cynicism but none of his kindness. "Ultron sees the big picture and he goes, 'Okay, we need radical change, which will be violent and appalling, in order to make everything better'; he's not just going 'Muhaha, soon I'll rule!' " Whedon says, rubbing his hands together. "He's on a mission," the filmmaker adds, and smiles thinly. "He *wants* to save us."

VICTORY! It's early in the movie, and the Avengers have already reunited and kicked some ass. Now it's party time. The scene playing out today at Shepperton takes place midway through the first act, just after the team has completed a mission that was hinted at in an end-credits sequence of *Winter Soldier*. An important relic from Asgard has been rescued, and two troubled young twins who were being detained by nefarious forces have been set free (more on them later).

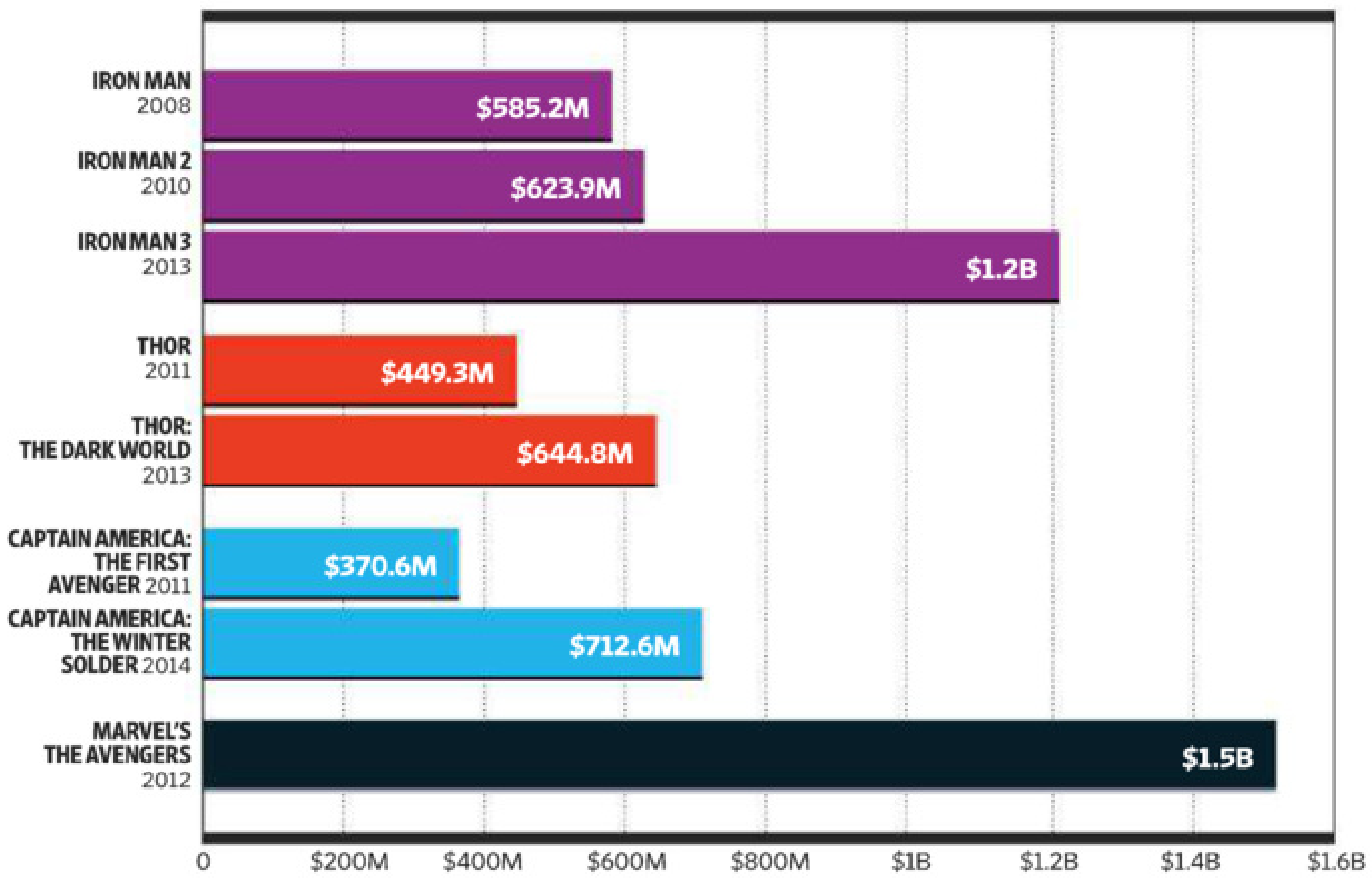
The gang is celebrating with a swank party in the peak of Stark's New York City skyscraper. Stark sees it as a chance for the Avengers to schmooze with the city's elite in a post-S.H.I.E.L.D. environment, showing that they are not merely superpowered vigilantes. Half-filled glasses of wine, bottles of beer, and partially eaten plates of sushi and cookies litter the tables in this three-story marble and steel structure, constructed entirely within the soundstage—complete with a loading dock for the Quinjet and an upstairs laboratory for Stark and Banner (Mark Ruffalo) to blind themselves with science.

Thor has put aside the cape and chest plate for a T-shirt and slacks, while Scarlett Johansson's Black Widow has swapped her leathery catsuit for an Empire-waist cocktail dress with a billowing skirt—which helps hide the actress' real-life pregnancy (see page 32). Banner looks a little uptight in his purple button-down and tweedy jacket, and Jeremy Renner's Hawkeye is in wallflower mode, lingering on the periphery, ever the loner. Chris Evans' Captain America is making small talk with former S.H.I.E.L.D. agent Maria Hill (Cobie Smulders). Most of the partygoers have left; now it's just the old friends.

That's when all hell breaks loose. The Iron Legion have suddenly activated, and are inexplicably trying to kill the heroes. In the chaos, Ultron announces his new plan to bring peace to the planet—by eradicating the most destructive things that walk on it: humans.

MARVEL'S SUPERHERO SURGE

Starting with *Iron Man*, Marvel has launched four blockbuster franchises (and one misfire, 2008's *The Incredible Hulk*). So far, every sequel has outgrossed its previous installment worldwide. Now, that's a superpower.



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IRON MAN
CAPTAIN AMERICA
THOR
BLACK WIDOW
HULK
HAWKEYE
FURY

↑ (From top) Olsen, director Joss Whedon, and Renner on set; the Avengers costumes

JAY MAIDMENT (2)

In the midst of the assault scene, Downey finds himself suspended 50 feet above the set, riding piggyback on an actor in a motion-capture suit who will be digitally replaced with a hovering, hostile "Legionnaire." With no armor at his disposal, Stark grabs the only weapon handy—a fondue fork—and jams it into the robot soldier's neck as they bang around the ceiling. "The deadliest fondue fork in all the land!" Whedon jokes. "From Odin's melted cheese, I shall destroy thee!"

Even without their battle gear, the Avengers make short work of the traitorous mechanical assailants. But Ultron is just getting started. He's now thinking for himself...and they are not happy thoughts. "I know you're 'good' people," he tells them. "I know you mean well...but you just didn't think it through.... There is only one path to peace...your extermination." In the next shot, focused on the heroes' reactions, the patronizing snarl of Ultron is delivered off camera by Whedon. A few days earlier, though, Spader himself stood before the cast, hissing out the words like a bored prosecutor making the case against humanity.

"A lot of times when Ultron starts talking, it's beautiful. It's really intelligent stuff," says Evans. "He's out to do the things he wants to do because he's disgusted with X, Y, and Z. You could probably sit down with Ultron and have a really intelligent conversation. He could blow your mind with his views."

And then blow it for real?

Evans laughs. "Yeah, and then kill you."

"ULTRON COULD BLOW YOUR MIND WITH HIS VIEWS... AND THEN KILL YOU."
—CHRIS EVANS

ULTRON MAY GET top billing in the title, but several other major new characters will be vying for screen time, including the twins Quicksilver and Scarlet Witch, played by Aaron Taylor-Johnson and Elizabeth Olsen (last seen as a romantic couple in this summer's *Godzilla* reboot). The characters have been featured in *Avengers* comic books for five decades, though their allegiance is always dubious.

"They're on Team Ultron, which makes things really hard for the Avengers because all of a sudden they're dealing with powers that they're not used to," Whedon says. Quicksilver can move at lightning speed, and Scarlet Witch can harness magic and telekinesis. "With the Avengers, everybody pretty much had the power of being able to punch somebody," Whedon says. "And now we have a woman who can get inside your head and move objects, and a boy who can move faster than anything, and a robot who can self-replicate and is out of his mind. So all of a sudden, it's a darker, weirder, tougher world that they're living in."

If Quicksilver sounds familiar, he should: The character also turned up in this May's *X-Men: Days of Future Past*, played by Evan Peters. The two share a name but not a backstory. For one, the *Avengers* film makes no mention of Magneto (the twins' father) or their "mutant" abilities, which fall under the comic-book company's X-Men licensing deal with Twentieth Century Fox. In *Age of Ultron*, the twins are orphans, castoffs who harbor a secret grudge against the Avengers and, as Whedon puts it, "hate them with a fiery hate."

Quicksilver is fast in every sense of the word. "He's quick-tempered. He gets agitated. He's impatient. But he's superprotective," says Taylor-Johnson. "He had to become a father figure to his twin sister. He's physical and she's psychological. It's kind of them against the world."

Scarlet Witch is always in an eerie, otherworldly state—overwhelmed by the vast psychic knowledge inundating her at all times. "It's not that she's insane, it's just that she's overly stimulated," says Olsen, who prepped for the role by drawing on her close relationship with her older brother, Trent, and witnessing firsthand the interaction of twins. (She's the younger sister of former child stars Mary-Kate and Ashley Olsen.) "My understanding of twins is that they always balance each other out," she says. "When one's high, the other one's low. When one's sick, the other one's healthy. That happens a lot more often than not when twins are really close."

There's also a fourth member of Team Ultron: the Vision, a synthetic, superpowered human designed by Ultron to show he has the power to create life, too. (Did we mention that Ultron has major daddy issues?) The Vision will be portrayed by Paul Bettany, who has already been a part of the Marvel movie universe as J.A.R.V.I.S., the Siri-like artificial intelligence who serves as Tony Stark's laboratory sidekick.

Is that casting coincidental, or can we assume that Ultron uses J.A.R.V.I.S.' consciousness for spare parts in his Vision-ary experiment? Whedon takes a deep breath. We're in spoiler territory. "It's not coincidence," he says, then declines to elaborate. This marks Bettany's first in-the-flesh appearance in a Marvel film. "By his own admission, Paul's very disappointed that he actually has to show up this time," Downey deadpans.

IF THERE'S A common theme to all of Whedon's projects—TV shows *Buffy the Vampire Slayer* and *Firefly*, the scripts for *Toy Story* and the previous *Avengers* film—it's that they're all about found families. "There's a depth to [Whedon's work] that's Shakespearean," says Ruffalo. "It's epic, it's sweeping. You have the groundlings humor, you have the deep, philosophical thing going on. You have the action, you have the comic relief, and then you have the drama of families and giant families." Ruffalo points out the filmmaker's receding hairline and goatee. "And I look at him sometimes and I'm like, 'F---, he even looks like Shakespeare.'"

Whedon says the challenge is not giving each character a chance to shine, but giving them a chance to stumble. "I'm trying to tap into a bunch of things," says the director, who is perpetually bouncing themes off producers Feige and Jeremy Latcham. "Probably seven times I've called Jeremy and Kevin with 'I know what the movie's about! It's about power. Power and how you can't have power and not hurt people. There's no version of power that leads a clean life.' 'No, it's about parents. It's about...'"

Or maybe it's about how everybody hurts. Even superheroes and indestructible robots. ■

HOW TO HIDE A BABY BUMP

The *Avengers* team pulls out all the stops to disguise Scarlett Johansson's real-life pregnancy

BEHIND A BAR where robots have just opened fire on the Avengers, Mark Ruffalo's Bruce Banner sticks his fingers in his ears and tries not to Hulk out as Scarlett Johansson's Black Widow shoots a pistol in response. Or does she? The 29-year-old actress is noticeably pregnant with her first child (with her fiancé, French journalist Romain Dauriac), and the filmmakers behind *Avengers: Age of Ultron* have had to make some adjustments. In this scene, for instance, she hides her baby bump in a high-waisted cocktail dress.

"She's not going to spend the whole movie carrying groceries," insists director Joss Whedon. "We didn't trim any scenes. We're like, 'We'll make it work.'" Instead of just one stunt double, though, Johansson now has three who can step in whenever the action gets too intense. At first glance, they look remarkably like the star—but with a telltale pattern of dots on their faces that will serve as guides for visual-effects artists to graft Johansson's face onto their bodies in post-production. "It's always funny," says Chris Evans, who worked closely with Johansson on *Captain America: The Winter Soldier*. "You walk by, 'Hey, Scarlett—oh, weird. You're not Scarlett at all. Sorry.' A lot of fake Scarletts around."
—*Anthony Breznican*

←Scarlett Johansson in late March

CHINAFOTOPRESS VIA GETTY IMAGES

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MOVIES

AIR

◆ STARRING
NORMAN REEDUS, DJIMON HOUNSOU

◆ DIRECTED BY
CHRISTIAN CANTAMESSA

◆ RELEASE DATE
SPRING 2015

WHEN NORMAN REEDUS got a call from his *Walking Dead* exec producer Robert Kirkman near the end of filming on season 4 in 2013, he feared the worst. "I was like, 'Okay, I'm getting the call. I'm gonna die on the show,'" says Reedus. On the contrary, Kirkman was calling to *hire* him for a new film he was producing about two workers (played by Reedus and Djimon Hounsou) who maintain one of the underground bunkers set up to preserve the human race after the air outside has been rendered toxic. "We're basically just guardians of humanity," says Hounsou. Naturally, something in the bunker goes terribly wrong. And in the vision of first-time feature director Christian Cantamessa, the facility itself provides many of the scares. "It's a very claustrophobic feel," says Reedus. "There are moments in it that are terrifying and you feel very alone and very f---ed over on many different levels." **—DALTON ROSS**

↑ Djimon Hounsou and Norman Reedus

THE HOBBIT:
THE BATTLE OF THE FIVE ARMI

E

ENDING A THREE-FILM, eight-hour-plus saga isn't easy. The makers of *The Hobbit: The Battle of the Five Armies*, the final entry in director Peter Jackson's second Middle-earth trilogy, understand that. After all, the capper to their last trilogy, the Oscar-winning *The Lord of the Rings: The Return of the King*, was notorious for its multiple fake-out finales. There won't be any of that this time.

AIR: DEAN BUSCHER; *THE HOBBIT: THE BATTLE OF THE FIVE ARMIES*: MARK POKORNY

↑ Ian McKellen and Luke Evans

ES

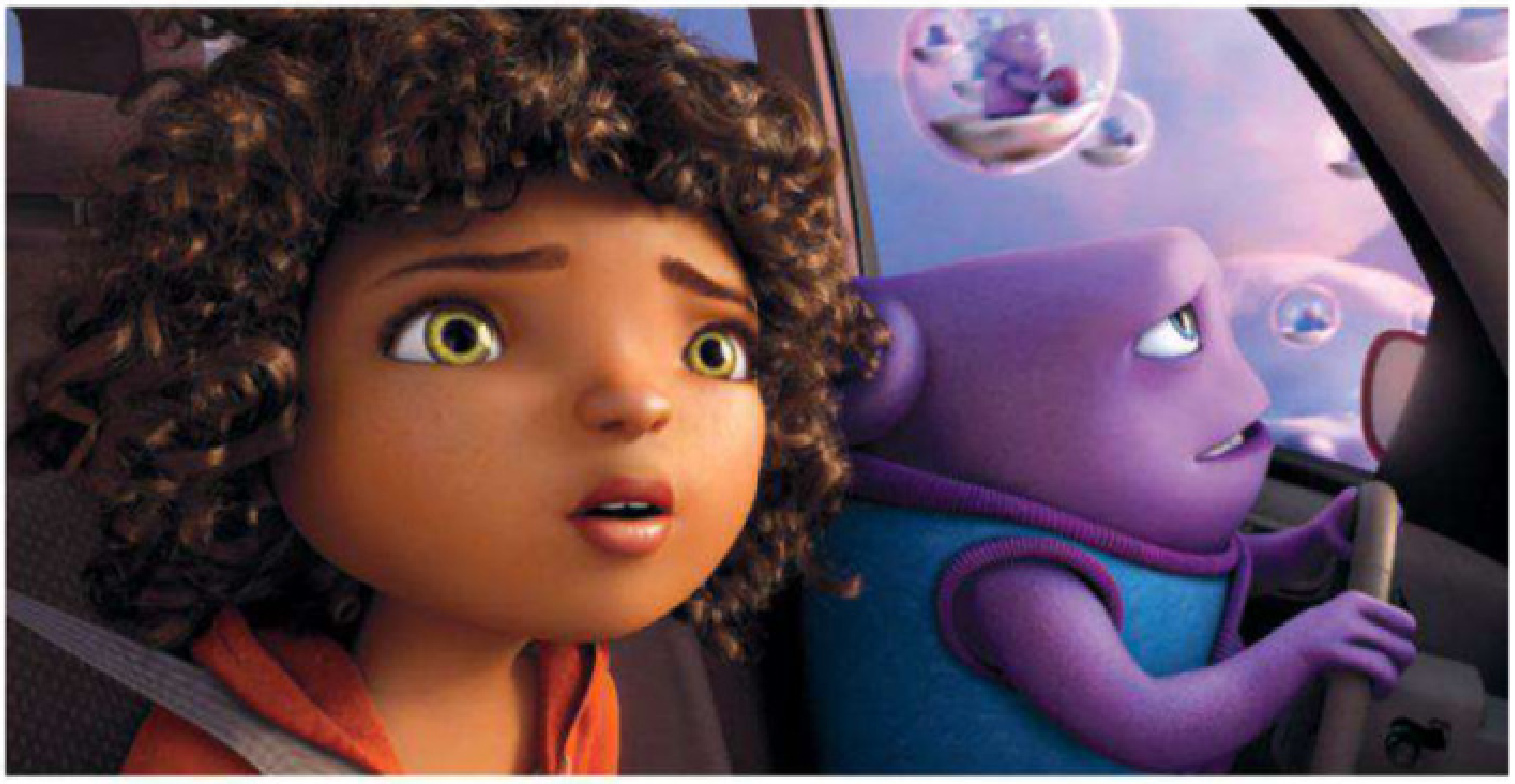
The *Hobbit* team wants to ensure audiences don't accidentally start gathering their belongings with an hour left to go. "A lot of people forget what happens in the book," says Philippa Boyens, co-writer of all of Jackson's J.R.R. Tolkien adaptations. "People think, 'Oh, yeah, the dragon dies and they get the mountain, right?' But it's not the end, not by a long shot. So the hardest thing is making sure it doesn't feel like you're restarting the story."

◆ STARRING
IAN McKELLEN, ORLANDO BLOOM, EVANGELINE LILLY

◆ DIRECTED BY
PETER JACKSON

◆ RELEASE DATE
DEC. 17

The new film picks up where last year's *The Desolation of Smaug* left off, with the giant dragon Smaug (again voiced by Benedict Cumberbatch) heading off to destroy Lake-town. Along with that carnage, the film promises one of the series' most intense combat sequences, the eponymous free-for-all for the dwarven treasure of Erebor. "It moves along at an incredible pace," says Boyens, "and that battle is going to be jaw-dropping." **—KEITH STASKIEWICZ**



HOME

◆ **STARRING**
JIM PARSONS,
RIHANNA,
STEVE MARTIN

◆ **DIRECTED BY**
TIM JOHNSON

◆ **RELEASE DATE**
MARCH 27, 2015

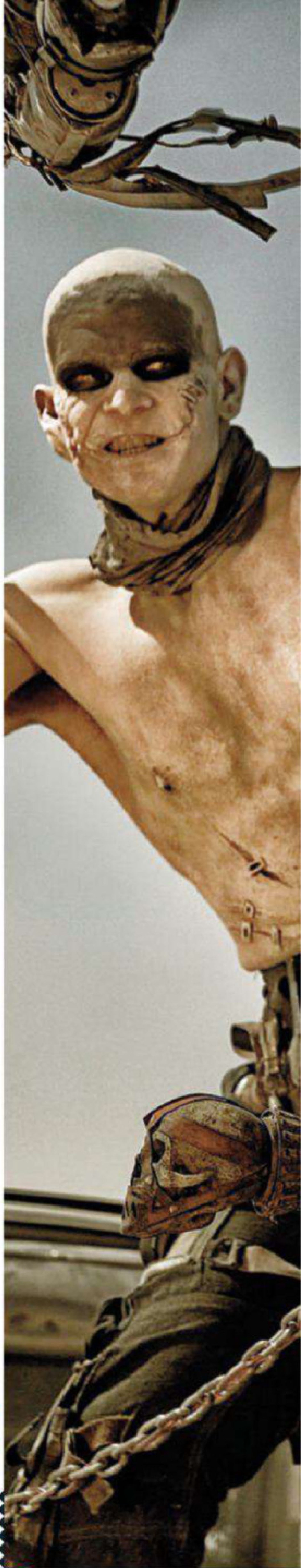
ANIMATION TECHNOLOGY has grown by "leaps and bounds" since Tim Johnson codirected the cartoon hit *Antz* back in 1998. And he wanted to show that change in *Home*, which he dubs a "postapocalyptic alien-invasion buddy-comedy road-trip animated movie" about a purple alien (voiced by *The Big Bang Theory*'s Jim Parsons) who teams up with a human girl (Rihanna) to save Earth. "The sci-fi genre can be very narrow and self-imitating and can get stuck in a rut," says Johnson, who was already a fan of the movie's source material, Adam Rex's children's book *The True Meaning of Smekday* (a favorite of his young sons). "I wanted to design an alien technology that was really unexpected," he says. So *Home*'s extraterrestrials have the ability not only to completely turn off Earth's gravity but also to shoot bubbles instead of laser beams. —**JAKE PERLMAN**

Kingsmen: The Secret Service

◆ **STARRING** COLIN FIRTH, MICHAEL CAINE, SAMUEL L. JACKSON, TARON EGERTON
◆ **DIRECTED BY** MATTHEW VAUGHN
◆ **RELEASE DATE** OCT. 24

LEAVE IT TO Matthew Vaughn—director of the genre-bending superhero indie *Kick-Ass*—to envision Colin Firth as a deadly secret agent skilled in lethal combat. Even Firth was surprised. "Matthew told me, 'One of the reasons I'm casting you is because you're probably the last person anyone could imagine fighting off the villains,'" says the actor, who costars with Michael Caine and a nefarious Samuel L. Jackson. In the thriller, Firth's spy must groom a rebellious teen (Taron Egerton) into an intelligence operative worthy of the Queen's service. "Anyone who's a Colin Firth fan won't be able to believe what they're seeing," Vaughn explains. "At the beginning it's Mr. Darcy, but Mr. Darcy has to save the world this time." —**NINA TERRERO**

↑ Colin Firth and Taron Egerton



MAD MAX:

FURY ROAD

◆ **STARRING** TOM HARDY, CHARLIZE THERON
◆ **DIRECTED BY** GEORGE MILLER
◆ **RELEASE DATE** MAY 15, 2015

IT'S BEEN THREE decades since Tina Turner declared that we don't need another hero in *Mad Max Beyond Thunderdome*, the 1985 epic in which Mel Gibson played chicken with high-speed vehicles. Now Max is back in the bleak dystopia of *Mad Max: Fury Road*, a reboot starring Tom Hardy (*The Dark Knight Rises*) in the battle-worn leather. "Max has been through an awful lot," Hardy explains.

Writer-director George Miller, the creative force behind the first three Mad Max films, shot most of *Fury Road* in sequence as his characters thunder across the Australian wasteland. They're trying to escape an evil warlord named Immortan Joe (Hugh Keays-Byrne, who played the sinister Toecutter in the first film).

The cast and crew endured a grueling 116-day shoot in the deserts of Namibia without the benefit of a detailed script (Miller relied mainly on storyboards). Plus, Charlize Theron had to shave off her blond locks to play Imperator Furiosa, who's on the run from Immortan Joe. Throughout, the stars learned to rely on Miller for guidance. "I had the longest preproduction rehearsal with a director—talking about what it was all supposed to be—that I've ever had in my entire career," says Theron. "Everything about it was so specific, but very bare." **—NICOLE SPERLING**

↑ Josh Helman and Tom Hardy

HORNS

◆ **STARRING** DANIEL RADCLIFFE, JUNO TEMPLE, HEATHER GRAHAM
◆ **DIRECTED BY** ALEXANDRE AJA
◆ **RELEASE DATE** OCT. 31

***HORNS* SEEMS** custom-built for the Comic-Con crowd: It's based on the macabre 2010 novel by Joe Hill (Stephen King's son), it's directed by horror maestro Alexandre Aja (*The Hills Have Eyes*), and it stars Harry Potter himself. Daniel Radcliffe plays Ig, a small-town guy who sprouts devilish horns from his forehead and becomes the prime suspect in his girlfriend's (Juno Temple) murder. Yet those horns have a power that compels people to tell Ig the truth, no matter how horrible or hilarious. Hill describes the film as a "tragicomic horredy," and Radcliffe, now 25, was drawn to the elements that tweak his famed alter ego. Ig wears Gryffindor colors, for example, and communes with snakes. "It sort of plays into people's perception of [me] and slightly subverts that," says the actor. "It's a joke within a joke, another layer for people who are in the know." **—JEFF LABRECQUE**

↑ Daniel Radcliffe

ARCADER
ARCADER

PIXELS

◆ **STARRING**
ADAM SANDLER, JOSH GAD, PETER DINKLAGE, MICHELLE MONAGHAN

◆ **DIRECTED BY**
CHRIS COLUMBUS

◆ **RELEASE DATE**
MAY 15, 2015

I

IN THE HIGH-CONCEPT sci-fi action comedy *Pixels*, aliens misinterpret satellite feeds of classic arcade videogames such as *Space Invaders* and *Centipede* as a declaration of war and launch an attack on Earth using the same eight-bit characters and strategies. So who you gonna call when Pac-Man tries to invade New York City? No, not the Ghostbusters. Instead, the U.S. president (Kevin James) recruits a group of washed-up misfits who were arcade prodigies way back in 1982. The would-be saviors of the planet include a TV mechanic (Adam Sandler), a felon (Peter Dinklage),

(PREVIOUS SPREAD) HOME: DREAMWORKS ANIMATION; *KINGSMEN: THE SECRET SERVICE*: JAAP BUITENDIJK; *MAD MAX: FURY ROAD*: JASIN BOLAND

↑ Michelle Monaghan, Adam Sandler, Josh Gad, and Peter Dinklage

and a conspiracy theorist (*Frozen*'s Josh Gad).

The so-called Arcaders team up with a more up-to-date weapons expert (*True Detective*'s Michelle Monaghan) to face a threat that is far more menacing than you might imagine. "From a visual-effects standpoint, audiences are going to be seeing things that they've never seen before," promises director Chris Columbus (*Harry Potter and the Sorcerer's Stone*). "We're taking classic eight-bit characters and turning them into fully realized, three-dimensional, pixelated characters that are quite threatening." Didn't you always wonder what Ms. Pac-Man was packing under that little red bow? **—LINDSEY BAHR**

(THIS SPREAD) *HORNS*: DOANE GREGORY; *PIXELS*: GEORGE KRAYCHYK; *HITMAN: AGENT 47*: REINER BAJO; *GOOSEBUMPS*: HOPPER STONE

↑ Rupert Friend

HITMAN: AGENT 47

◆ STARRING
RUPERT FRIEND, ZACHARY QUINTO

◆ DIRECTED BY
ALEKSANDER BACH

◆ RELEASE DATE
FEB. 27, 2015

IT'S RISKY ENOUGH rebooting a movie franchise that's only seven years old. But in taking the lead role in *Hitman: Agent 47*, based on a videogame series about a double-gun-toting assassin, Rupert Friend had some added challenges. The *Homeland* star landed the job just six weeks before the shoot began last winter in Berlin and Singapore. (Paul Walker, who died in a car crash last November, had been tapped for the part, replacing Timothy Olyphant from 2007's *Hitman*.) Friend also shaved his head—not fun when filming during a German winter—and performed most of his own stunts. "It was hard," he admits. "It was short notice, a hard and fast prep, and a full-on shoot." **—NICOLE SPERLING**

↓ Jack Black

Goosebumps

◆ STARRING JACK BLACK, DYLAN MINNETTE, ODEYA RUSH, JILLIAN BELL
◆ DIRECTED BY ROB LETTERMAN
◆ RELEASE DATE AUG. 7, 2015

IN AN UPDATE of the 1990s children's horror book series, Jack Black stars as R.L. Stine, whose ghoulish creatures are unexpectedly brought to life by a teenage neighbor (former *Scandal* First Kid Dylan Minnette). Cue up a feature's worth of kid-approved frights. "Nothing to me is scarier than someone with a screw loose," says Black, who took some liberties in playing the best-selling author. "I made him more of a curmudgeonly, dark, brooding beastmaster." Luckily, Black won the approval of the real Stine, who has a cameo. "He was digging it," says the actor, laughing. "Or at least he *pretended* like he was digging it." —NINA TERRERO

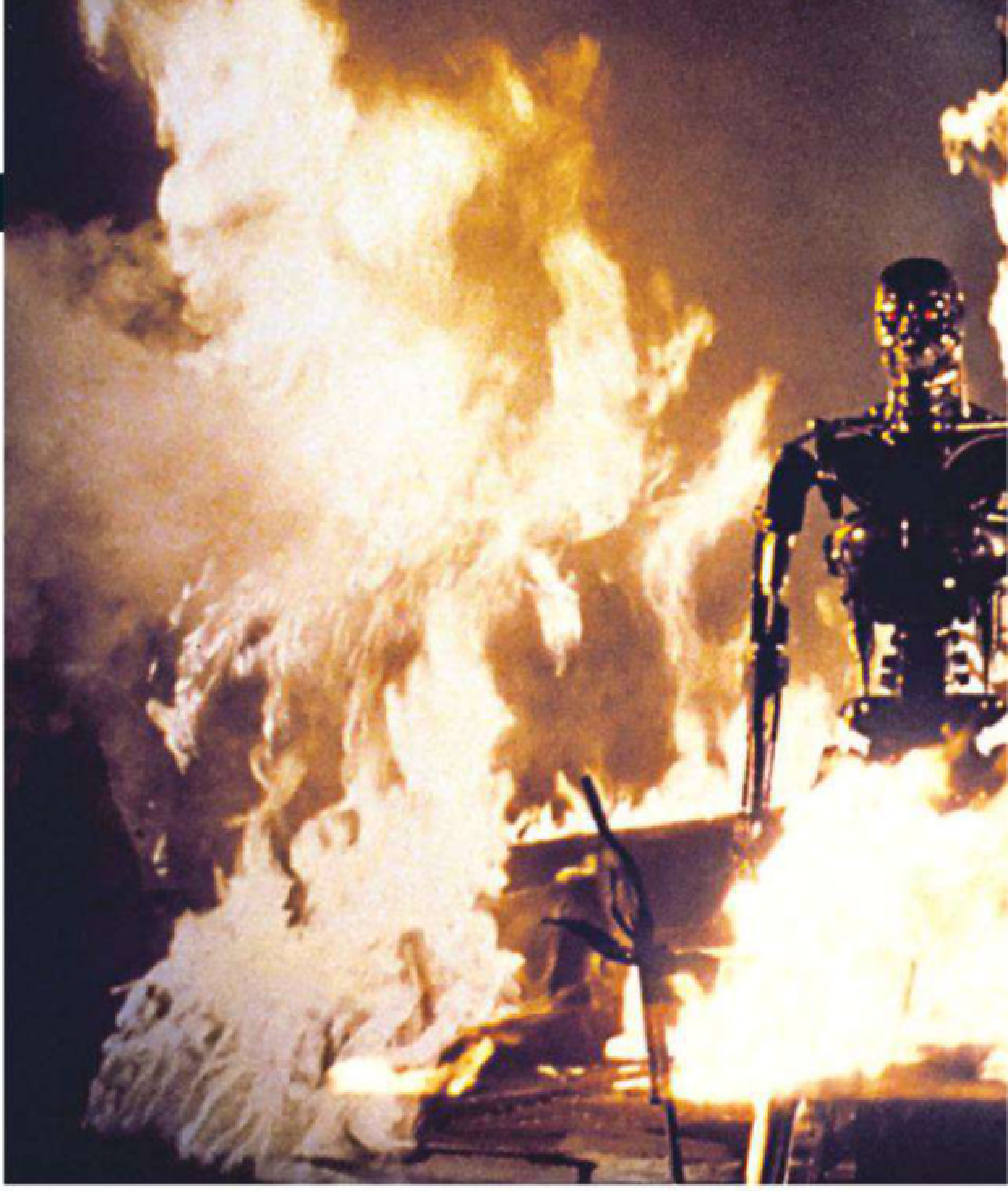
THE TERMINATOR

AN ORAL HISTORY

IN 1984, ARNOLD SCHWARZENEGGER WAS A BARBARIAN, JAMES CAMERON WAS THE DIRECTOR OF *PIRANHA II*, AND THE PHRASE "I'LL BE BACK" HAD NEVER BEEN A PUNCHLINE. THE CAST AND CREW REMEMBER THE FILM THAT LAUNCHED A $1.4 BILLION FRANCHISE AND CEMENTED THEIR PLACE IN POP CULTURE FOREVER.

Suck it, Skynet

BY JOE McGOVERN



THIRTY YEARS AGO, a killing machine from 2029—assuming the form of an Austrian bodybuilder—arrived with a lethal directive to alter the future. That he certainly did. *The Terminator*, made for $6.4 million by a couple of young disciples of B-movie king Roger Corman, became one of the defining sci-fi films of all time. Despite grossing $38 million, it grew into a phenomenon, spawning a five-film franchise that's taken in $1.4 billion to date and securing a place on the National Film Registry. ◆ The movie launched the career of James Cameron, who went on to direct the top two box office earners of all time, *Avatar* and *Titanic*. It also boosted Arnold Schwarzenegger, whose monotone delivery and muscle-bound swagger made a cyborg assassin the height of cool. The actor, now filming next summer's *Terminator: Genesis* in New Orleans, took a break to reminisce about his most indelible role. Settling for a landline call after four failed attempts to FaceTime—the former California governor's favorite mode of communication—Schwarzenegger quipped, "Obviously we need James Cameron to provide the technology to link us." His *Terminator* comrades also shared their memories via phone—just like it was 1984.

↓ Arnold Schwarzenegger

1 DEATH-METAL NIGHTMARE

It all started in 1981 with a dream. Cameron, then a 26-year-old model maker and art director for Corman, was in Rome attempting to get his name off the ignominious Piranha II: The Spawning, *a low-rent horror sequel he had directed for five days before being fired.*

JAMES CAMERON (director-coscreenwriter) Nightmares are a business asset; that's the way I look at it. I was sick, I was broke, I had a high fever, and I had a dream about this metal death figure coming out of a fire. And the implication was that it had been stripped of its skin by the fire and exposed for what it really was. When I have some particularly vivid image, I'll draw it or I'll write some notes, and that goes on to this day.

Returning to Los Angeles, Cameron showed his sketches to Gale Anne Hurd, a 26-year-old Corman assistant. She would soon become, in succession, Cameron's writing partner, producer, wife, and ex-wife.

CAMERON Gale was working for Roger on a movie called *Humanoids From the Deep*, and they were doing reshoots of some teenagers in a pup tent getting raped by slimy creatures from the swamp. She was young and supersmart. I showed her what I was working on, and she thought it was pretty cool.

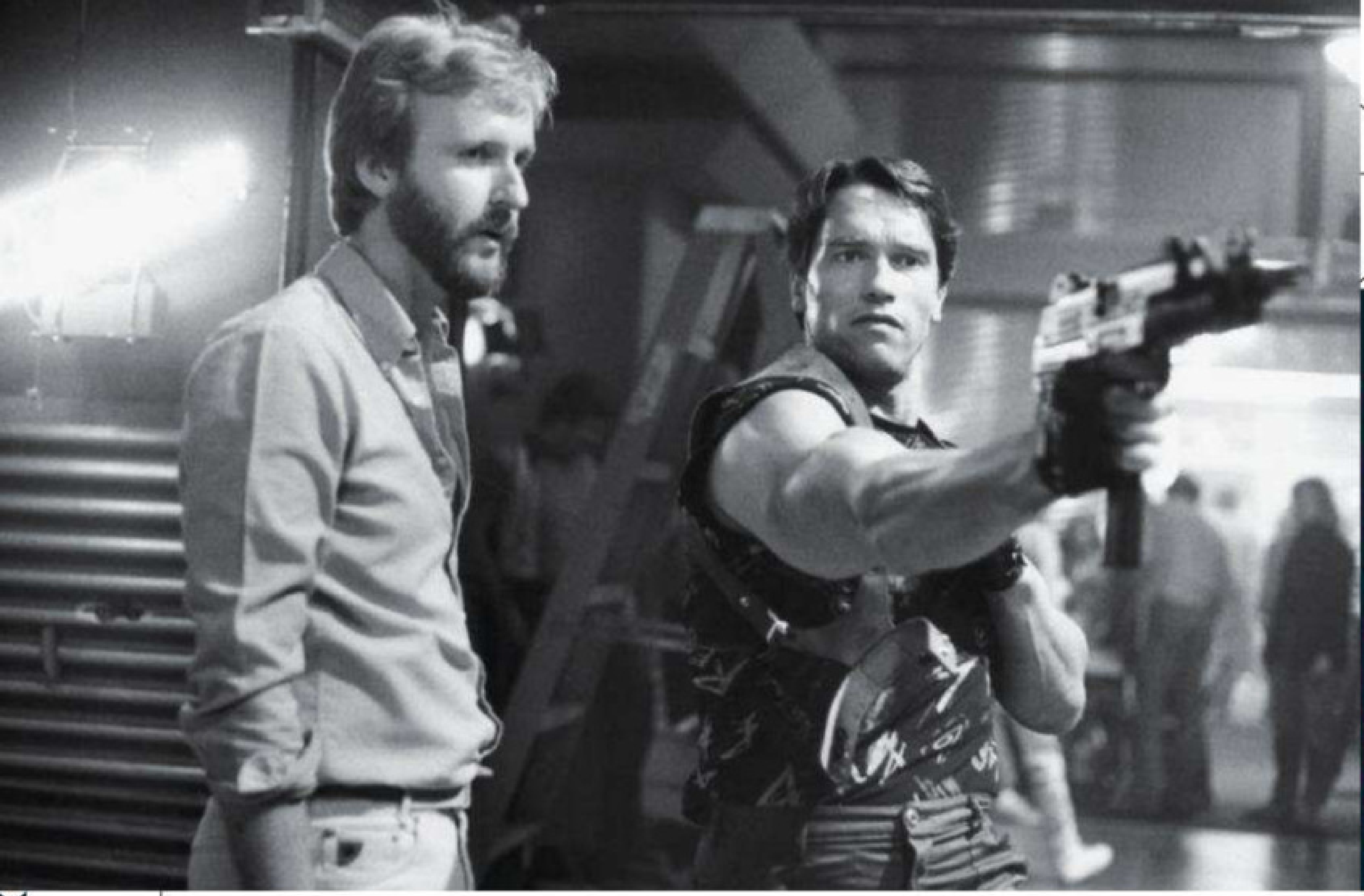
GALE ANNE HURD (producer-coscreenwriter) He told me about the dream he had of the metal endoskeleton, and the whole story came together as a result of that stirring image.

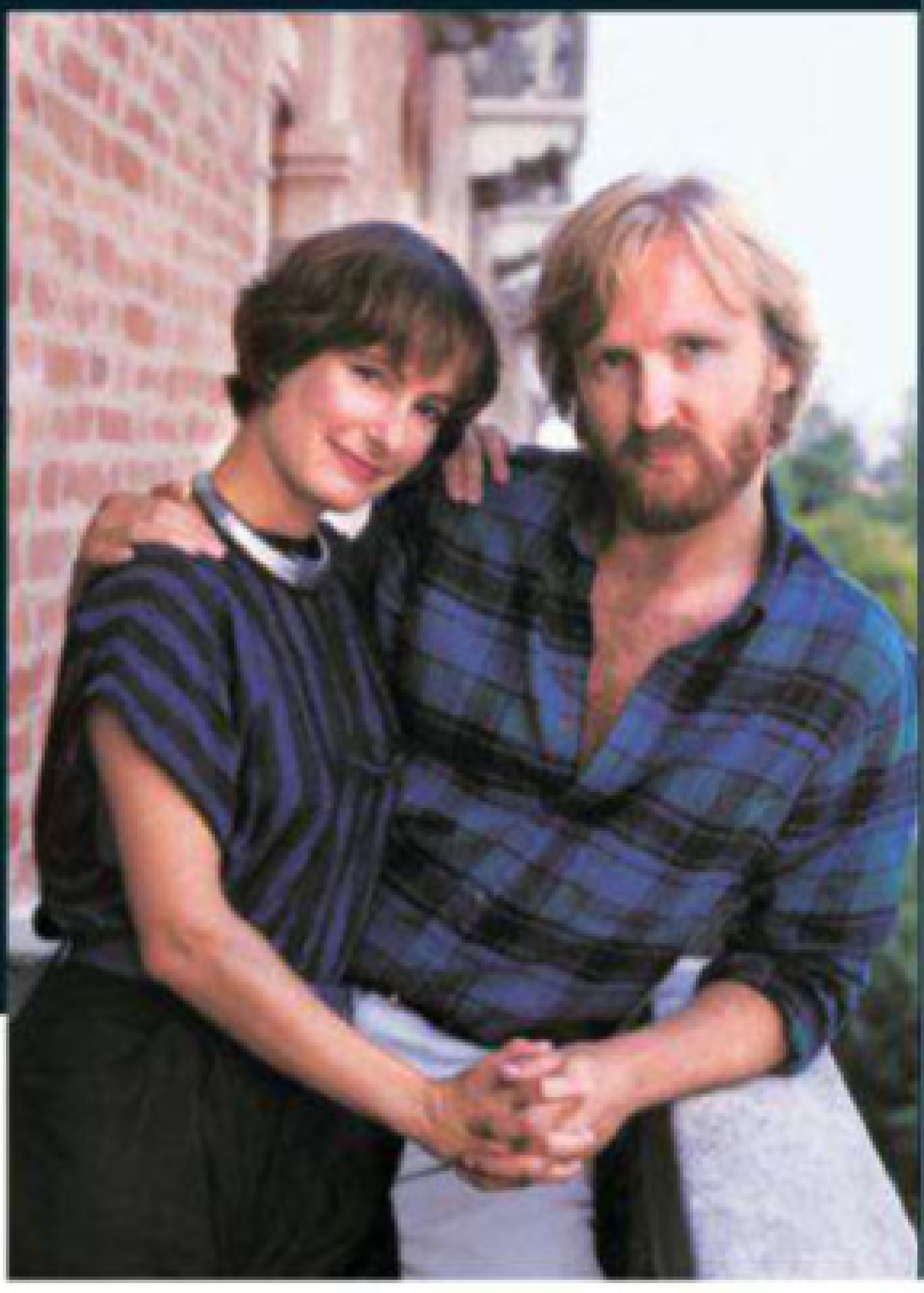
CAMERON We both were committed to the same principle. It could be shot out in the streets of L.A., cheaply, guerrilla-style.

HURD We had what we called a script-ment. It was 40 pages, single-spaced typed. We batted ideas back and forth and always kept in mind that if we wanted to not only sell this script but produce and direct, it had to be at a budget level that wasn't intimidating to investors.

↓
Michael Biehn and Linda Hamilton

THE TERMINATOR: ORION/EVERETT COLLECTION; SCHWARZENEGGER, BIEHN AND HAMILTON: EVERETT COLLECTION (2)





↑ (From left) Director James Cameron and Schwarzenegger on set; in 1986 with then wife and producer Gale Anne Hurd

CAMERON AND SCHWARZENEGGER: © 1984 ORION PICTURES; HURD AND CAMERON: MONDADORI VIA GETTY IMAGES

Crucial to both Cameron and Hurd was the idea of a strong heroine—hence Sarah Connor, a 19-year-old waitress who is targeted by the Terminator because she will give birth to a future rebel leader.

HURD There's a tradition of male characters who go to war, who are in the boxing ring, who rise to be the corporate titan, you name it. But Jim has always found women to be the more compelling parts to write.

CAMERON People think that I was a typical male director who was brought to task by a strong female producer and forced to do these themes. But they have connected the dots in the wrong way. My respect for strong women is what attracted me to Gale. It's what made me want to work with her. Ultimately, it's what made me want to be married to her. When we went into [1989's] *The Abyss*, we were already divorced but we still wanted to work together because we knew how strong the creative partnership was.

Once they had a full script, Hurd and Cameron shopped it around to studios, eventually getting it to Orion Pictures and two allies from their Corman days.

CAMERON It was pretty clear that the studios were only interested in buying the script; they were not interested in me as a filmmaker. I was actually worse than a first-time director because I had directed a little bit on *Piranha II* and it was a piece of garbage.

> **"THEY TOLD ME THAT THEY ALREADY HAD THE TERMINATOR CAST WITH O.J. SIMPSON."**
> **—ARNOLD SCHWARZENEGGER**

FRANCES DOEL (Orion creative executive) One of the senior Orion partners in New York said, "But I don't understand these comic-book pictures." He was a very cultured gentleman. But I was interested in having a female character who was active, not simply somebody's girlfriend.

BARBARA BOYLE (Orion's executive VP of production) I completely loved the script. When we finally pitched it to [Orion president] Mike Medavoy, Gale and I did all the talking. I had this whole yap, saying it's about taking control of the present to influence what will happen in the future.

HERTZ RENT-A-STAR

Orion chief Mike Medavoy agreed to finance the film, but on one condition: It needed a major star.

CAMERON Medavoy came to me and Gale and he said, "Are you sitting down? You must sit down. I want O.J. Simpson for the Terminator and Arnold Schwarzenegger for the good guy, whatever his name is."

MIKE MEDAVOY That did come out of my mouth. At the time, O.J. Simpson had one of those commercials for Hertz where he jumped over a counter and ran to get a rental car. It was all of that athletic stuff, which I thought the Terminator should have.

CAMERON Gale and I just looked at each other and thought, "You've got to be f---ing kidding me." Mind you, this was before O.J. was actually a killer. We might have reconsidered after he had killed his wife. [*Laughs*] This was when everybody loved him, and ironically that was part of the problem—he was this likable, goofy, kind of innocent guy. [*Laughs*] Plus, frankly I wasn't interested in an African-American man chasing around a white girl with a knife. It just felt wrong. [*In 1995, Simpson was acquitted of the murders of Nicole Brown Simpson and Ronald Goldman; a civil court later awarded a judgment against him for their wrongful deaths.*]

ARNOLD SCHWARZENEGGER (The Terminator) Mike Medavoy came up to me at a screening and told me that they already had the Terminator cast with O.J. Simpson, but they would like me to play Kyle Reese. And he told me I should go meet with the guy who's going to direct it.

CAMERON The Arnold thing was harder to deal with, because he had just come out with *Conan the Barbarian*, so I had to think of a way to torpedo the idea. I was walking out to meet Arnold for lunch to discuss Reese, and the last thing I said to my roommate was "Do I owe you any money? Because I have to go pick a fight with Conan."

SCHWARZENEGGER I could visualize very clearly what the Terminator should look like. And so when I met Cameron to talk about Kyle Reese, I gave him all these points: This is what you should do with the Terminator, this is how the Terminator should act.

CAMERON I went to lunch to pull "creative differences," but I actually liked him. I was studying him at the restaurant, just watching the light from the window on his face and thinking, "Holy crap, what a face! Forget the Reese thing. Arnold would make a hell of a Terminator."

SCHWARZENEGGER I said, "No, no, no—look, the guy has 17 lines." I didn't want to do that. I was building my career, being a leading man and not being a villain. But Cameron said that he'd shoot it in such a way that all the evil stuff that I do will be totally excused by audiences because I'm a cool machine. And so cool that some of the people will cheer.

CAMERON We didn't change a line of dialogue. I didn't change my storyboards, but all of a sudden he was this big formidable guy—a human bulldozer, like a panzer tank. Originally, the Terminator was supposed to be this anonymous guy in the crowd, you know, the killer could be anybody. Arnold stands out in a crowd. But it gave the film power in a way I hadn't anticipated.

3

MASTER PLASTER

*TV actress Linda Hamilton was chosen to play Sarah Connor, and Michael Biehn (*The Fan*) was cast as Kyle Reese, who also comes from the future to guard Sarah. For the integral F/X work, Hurd enlisted Stan Winston, with whom Cameron would work until Winston's death in 2008. First they had to create the machine look of the title character.*

JOHN ROSENGRANT (special effects) Doing the full-body life cast of Arnold Schwarzenegger—wow, that took a lot of plaster bandage.

SHANE MAHAN (special effects) I took the head cast of Arnold and sculpted it down. It was kind of a reverse forensics study, and the result is that the metal skull incorporates Arnold's cheekbones, brow lines, and jawline.

THE PLAYERS

An update on the cast and filmmakers behind *The Terminator*

MICHAEL BIEHN

He played another hero (*Aliens*) and a villain (*The Abyss*) for Cameron and appeared as an outlaw in 1993's *Tombstone*.

JAMES CAMERON

His movies have earned 21 Oscars and more than $6 billion in global grosses; the first of three *Avatar* sequels is due in 2016.

LINDA HAMILTON

She starred on CBS' cherished *Beauty and the Beast* before returning as a tougher, buffer Sarah in *T2: Judgment Day*.

GALE ANNE HURD

A revered sci-fi and action producer (*Aliens, Armageddon*), she now corrals zombies on AMC's *The Walking Dead*.

MIKE MEDAVOY

He led Orion to four Best Picture Oscar wins from 1985 to '92 and has since produced *Zodiac, Shutter Island*, and *Black Swan*.

ARNOLD SCHWARZENEGGER

He served as California's "Governator" from 2003 to '11, and is now filming *Terminator: Genesis*.

STAN WINSTON

His ingenious F/X work for Cameron and Steven Spielberg (*Jurassic Park*) won him four Oscars before his 2008 death.

BIEHN: ACTION PRESS/STARTRAKSPHOTO.COM; CAMERON: VINCENT SANDOVAL/WIREIMAGE.COM; HAMILTON: JOEY FOLEY/GETTY IMAGES; HURD: RODRIGO VAZ/FILMMAGIC.COM; MEDAVOY: EARL GIBSON III/WIREIMAGE.COM; SCHWARZENEGGER: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; WINSTON: BARRY KING/WIREIMAGE.COM

Stan Winston plasters up Schwarzenegger

© STAN WINSTON STUDIO

TOM WOODRUFF JR. (special effects) I ended up sculpting the spine around a casting of my wrist and forearm because I was puppeteering the head for close-ups. For all the shots at the end when the Terminator is getting pounded by a lead pipe by Michael Biehn, it was my hand in there also getting pummeled. At one point, I lost the feeling in my fingers, and later that year Cameron sent me a Christmas card that said, "Merry Christmas. Hope the feeling comes back to your fingers someday."

4 BLUE STEEL

Filming began in March 1984 in L.A., with most of the shooting done at night to keep costs down.

CAMERON We looked for streets that had mercury-vapor lights, because I knew we were going to need available lighting. We didn't have any time, and we didn't have the electrical budget. Even when we did interiors, we did them at night.

BOYLE Nighttime, inexpensive, guerrilla filmmaking—it was so typically Corman in its execution.

CAMERON [Cinematographer] Adam Greenberg had a thick Polish accent and he would say [*imitating the accent*], "There is nothing here! How I expose the negative?" And he'd just throw up his hands.

SCHWARZENEGGER Jim was always aware of that blue look, giving the movie the look of steel at all times—that night look, chilly look, the kind of look that made you say, "I don't want to be stuck there."

ROSENGRANT We were in downtown L.A. and Arnold went into a restaurant in full Terminator dress and said, "I need a table for four, please," and the host guy freaked out.

MAHAN Night shoots are tough in general, but especially when you're going at that speed.

LINDA HAMILTON (Sarah Connor) We were working in the Kern's fruit factory, slick juice running on the floor, covering holes you couldn't see. And we had to work eight days in a row, and this was day nine. And I finally thought, "This director is definitely rooting for the machines and not the people."

WOODRUFF *Terminator* was a grueling shoot. You hear all these stories about how sharp and critical Jim can be—all true, but all in an effort to make the best movie possible.

5 FEELING THE LOVE

In the summer of 1984, Cameron showed a rough cut of the movie to Orion executives. According to the director, the screening was "disastrous."

BOYLE [Orion chairman] Arthur Krim said to me, "You made exactly what I was afraid you'd make: an exploitation picture in the Corman style."

HURD They had such little faith in the movie that they didn't want to screen it for critics. And if you were Orion and you had *Amadeus*, which they had

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FOR MORE ON THE MOVIE, INCLUDING THE SPECIAL EFFECTS USED TO CREATE ITS MEMORABLE ENDOSKELETON, GO TO **EW.COM/TERMINATOR**

↑ Schwarzenegger and his prosthetic doppelgänger

© STAN WINSTON STUDIO

released five weeks before, and which did go on to win Best Picture, well, I can imagine them saying, "*Amadeus*, *The Terminator*—which one doesn't fit?" I can't blame them now, but at the time I was devastated when they didn't like it.

CAMERON Mike Medavoy was very negative. He was pretty much the opposite of a helpful, supportive executive. He never understood the film. But after the movie came out, he was falling all over himself taking credit for it.

MEDAVOY I don't remember that to be the case, but if he says so, then that's what he felt.

CAMERON I was on a panel with Medavoy years later. And he's talking about how he supported young filmmakers and nurtured them. And he points down to me and says, "Like Jim Cameron on *The Terminator*." And I laughed and said, "Whoa, whoa, whoa, let me set the record straight. He didn't help me at all." And Mike laughed, and he thought I was kidding.

MEDAVOY He got the freedom to make the movie he wanted to make. No less, no more. We didn't interfere with anything, we didn't make his life miserable, we didn't recut the movie. The fact that Jim gets angry because he feels he didn't get the love he deserved, that's a different issue.

6

FORGIVE JIM EVERYTHING

The Terminator *hit theaters on Oct. 26, and audiences loved it.* Time *named it one of the 10 best pictures of 1984, and it became the second-most-rented videocassette of 1985. Hurd and Cameron used their new clout to pitch* Aliens *to Twentieth Century Fox.*

HURD Success for us meant being able to make another movie. Anyone who doesn't feel that way should not be in the business.

CAMERON Both of us really grew up fast on that film. We had so many battles to fight. We came out of it with a sense of confidence.

MICHAEL BIEHN (Kyle Reese) I meet kids all the time who come up to me and say, "My name is Kyle and my parents named me after you."

HAMILTON After I saw the finished film, I said, "Oh my God, I forgive Jim Cameron for everything. The man's a genius."

SCHWARZENEGGER *The Terminator* was very important for me. The studios said they didn't want to cast me because of my accent. And Cameron came along and said, "F---, if you wouldn't have this accent, if you wouldn't talk like a machine, I don't think we ever would have had a Terminator." He told everybody about how my accent was a huge plus.

7

ON THE HORIZON

The film's gorgeous, ominous final image features Sarah driving toward darkening clouds. Guerrilla filmmakers to their cores, Hurd and Cameron had to break some rules to get it.

HURD We shot that final scene out in the middle of nowhere. My assistant doubled as Linda because Linda wasn't available. My mother's dog doubled as the dog. We added the mountains afterward, as well as the dark clouds. It was just Jim, myself, and a couple of other people. And we had to wait until the heat was just right so that we could get those heat ripples, because you couldn't add them the way you could easily now. Not a car had driven by us all day.

CAMERON All of a sudden this dot appears on the horizon. We see this car coming down this desert road. It's a cop, and he pulls up and busts us.

HURD The police officer said, "I need to see your permit for filming here." And we didn't have one. We said, "Oh, officer, we're making a UCLA student film. We didn't know you needed permits." And he said, "Okay, you're fine, just take the camera off the road." I don't know if that cop ever figured it out. [*Laughs*] Wherever he is, we thank him for not shutting us down. ■

THE JEDI ARTIST

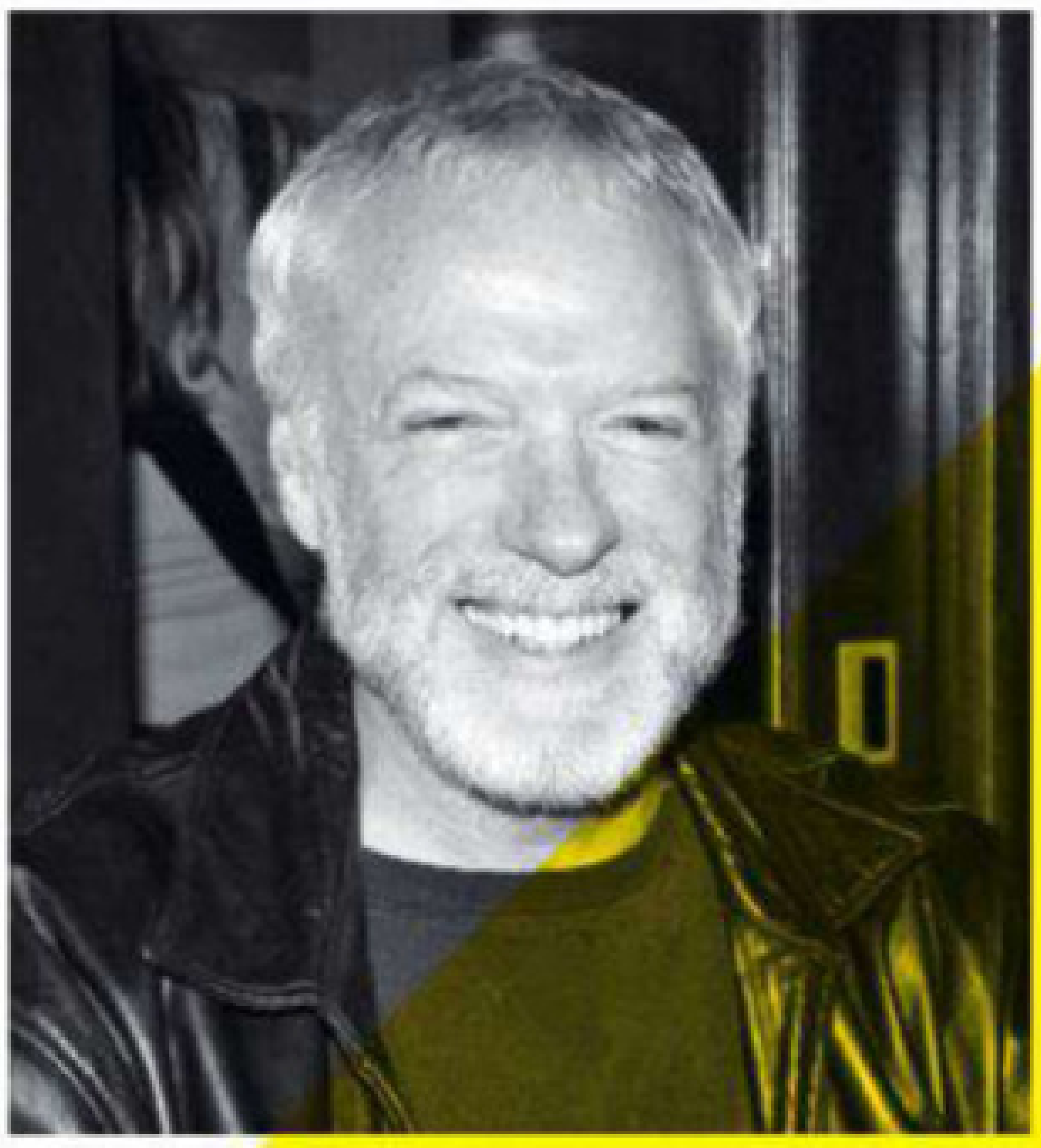
FOR MORE THAN FOUR DECADES, **DREW STRUZAN** HAS BEEN THE GO-TO POSTER PAINTER FOR CLASSIC FILMS FROM *STAR WARS* TO *HELLBOY*. NOW HE LOOKS BACK AT HIS OFF-THE-WALL CREATIONS.

◆ **BY KEITH STASKIEWICZ**

EVEN IF YOU DON'T know his name, you still know his work. In theater lobbies, on DVD cases and paperback covers, and imprinted on the moviegoing DNA of nearly every Comic-Con attendee ever, Drew Struzan's posters and paintings are the illustrative accompaniment to blockbuster-era Hollywood. His art has helped define some of the industry's biggest franchises, from *Star Wars* to Indiana Jones to Harry Potter, not to mention a plethora of childhoods.

"Movies are the art of our times," says Struzan, "and I feel really lucky to have been able to be a part of that for so long." Sitting in his longtime Pasadena studio, the "semi-retired" Struzan, 67, agreed to walk EW through a remarkable career that places him on a short list of greats who found art in advertisement: Rockwell, Mucha, Toulouse-Lautrec.

For Struzan, though, the greatest perk is that his work isn't quarantined in museums. "I get to be the first thing out of the bag when it comes to a movie, the thing that sticks in people's minds and that they hang on their dorm walls," he says. "People come up to me and say, 'My living room has four of your paintings in it.'" There aren't many contemporary artists who have such reach.

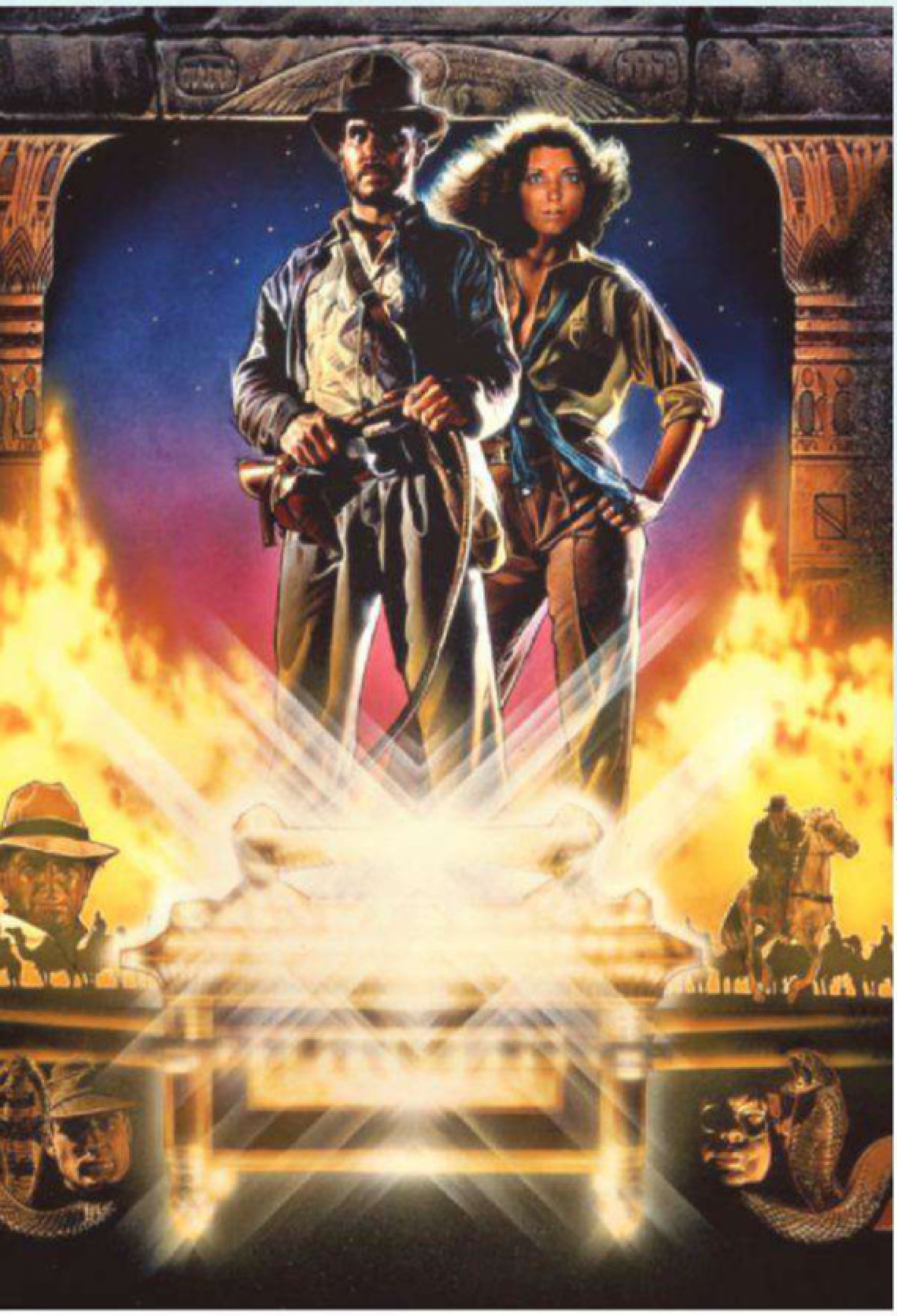


STRUZAN: ALEXANDRA WYMAN/WIREIMAGE.COM; STAR WARS: © LUCASFILM LTD. 1977/COURTESY DREW STRUZAN

STAR WARS

1977

With dozens of *Star Wars*-related posters, book jackets, comic-book covers, and even postage stamps under his belt, Struzan's artwork has become synonymous with the franchise. "Most of my working life has been connected with *Star Wars*," he says. It all started with a poster commissioned by George Lucas well into the first film's game-changing release, but the job originally belonged to Struzan's friend Charlie White. "But Charlie didn't do portraits, and he asked me to work on it with him," Struzan says. "It ended up being George Lucas' favorite painting." The original "circus poster"—a major piece of movie-marketing history—went missing for decades until one morning when Struzan stepped out of his Pasadena home. "There it was leaning against my studio door," he remembers. "Someone must have felt guilty, so I just turned around and gave it to George."



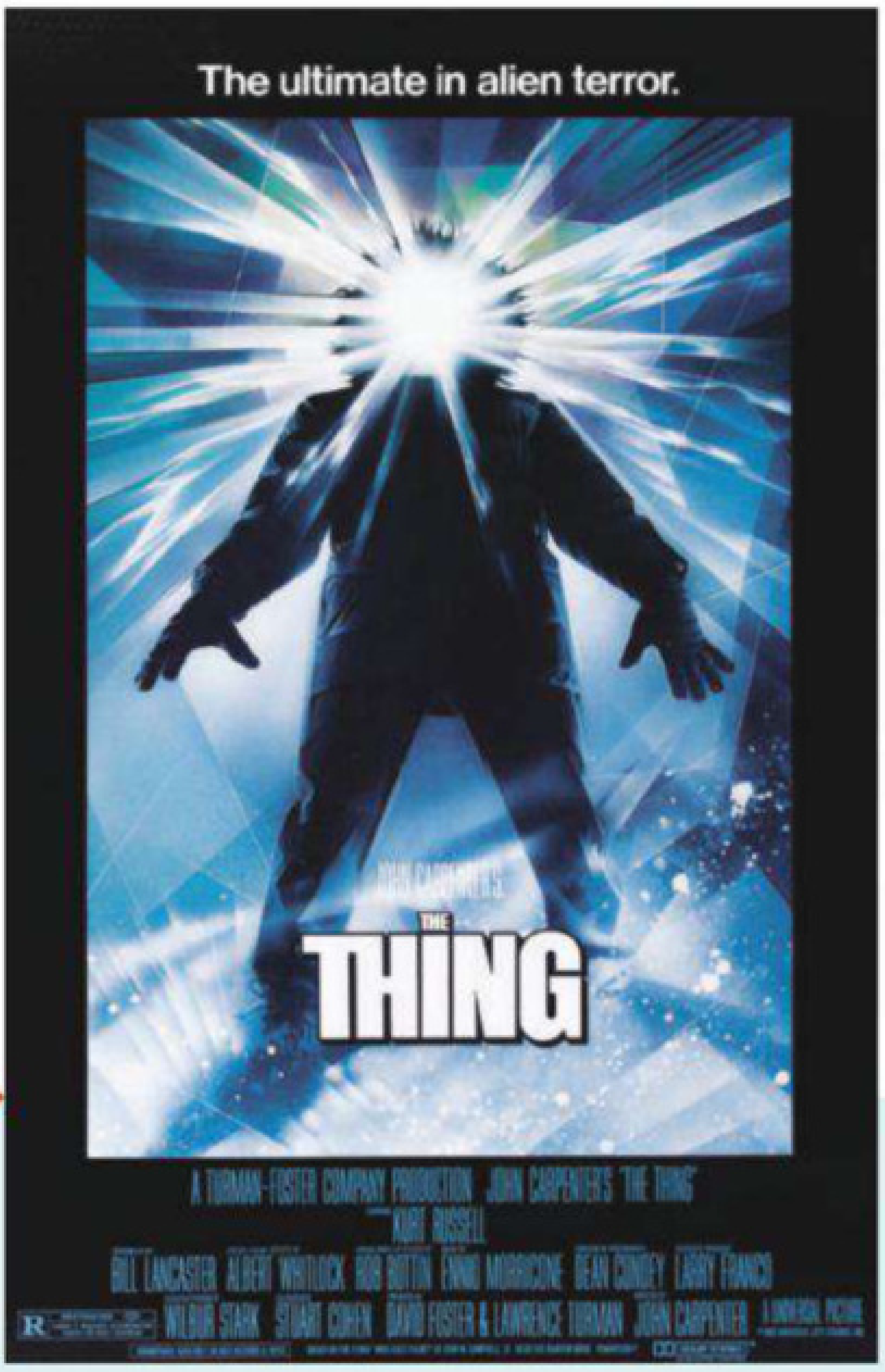
INDIANA JONES

1981–2008

Struzan's realistic rendering and portraiture evokes earlier styles of illustration, such as the covers of *The Saturday Evening Post*. It's a perfect match for another nostalgic property: the Indiana Jones series, for which Struzan has done nearly all the major artwork. "I would go through all the still photography," he says. "And Indy has this look on his face in this one shot of a thousand shots that I'm looking at, and that's who he is." Indy's face may belong to Harrison Ford, but his body is all Struzan, who often poses for the characters in his paintings. A pair of bullwhips hang on his studio's wall, props he uses when modeling. "I even got a message once from Harrison thanking me for being his body all these years," he says.

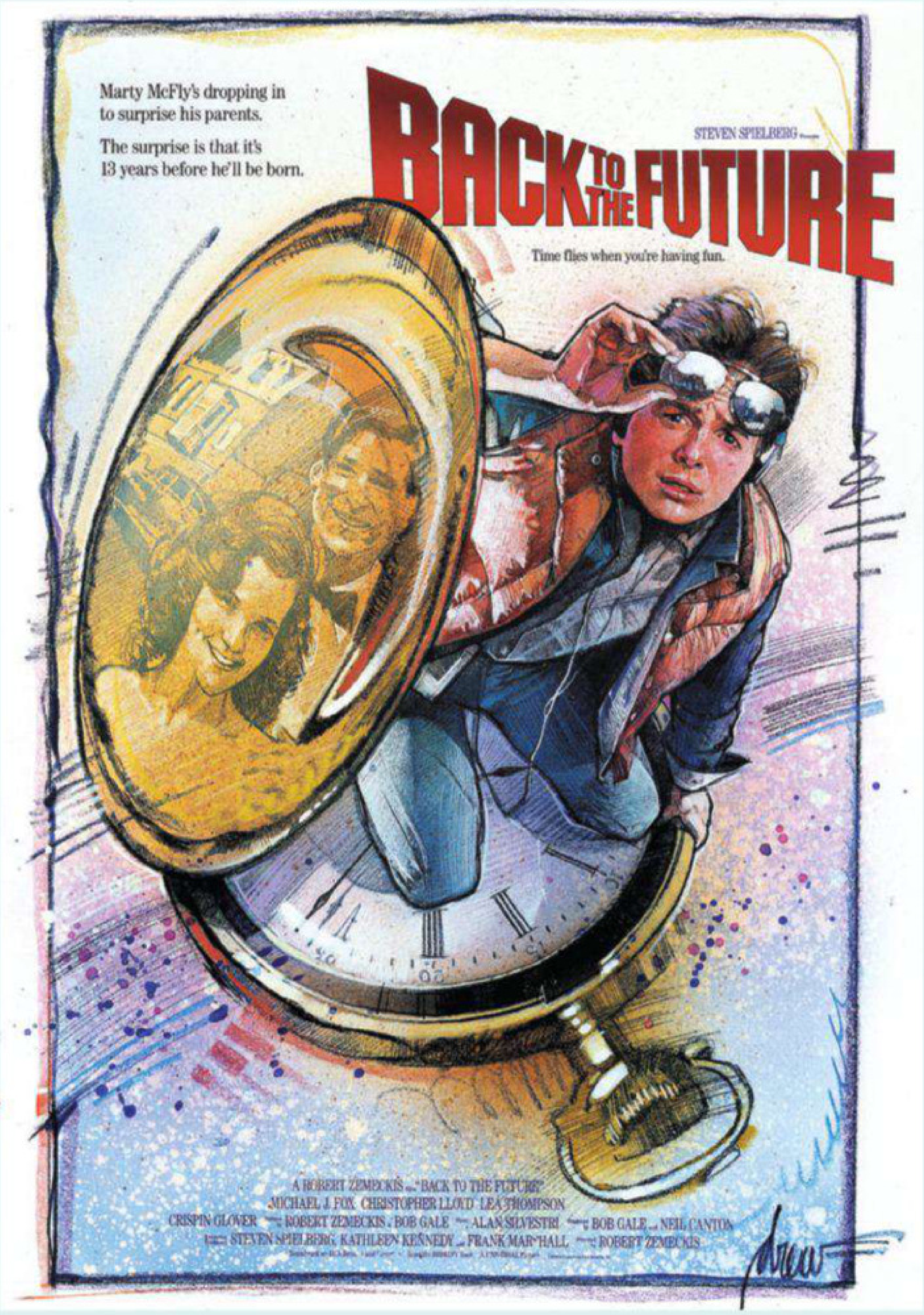
THE THING 1982

Time is a luxury rarely afforded a poster artist, and sometimes the deadlines are daunting. Take his haunting, evocative image for John Carpenter's polar chiller. "That was literally overnight," he recalls. "They called in the afternoon and said, 'Do you want to do a poster? We need it tomorrow morning.'" The poster is one of Struzan's most abstract, mainly because the studio, Universal, didn't give him many plot details. (The vague title wasn't much help either.) "So I came up with the concept, did a Polaroid of me in costume, faxed it to them. I worked on it all night, and at 9 a.m. there was a knock on the door. It was the delivery guy; I handed it over to him, and that was that."


The ultimate in alien terror.
JOHN CARPENTER'S
THE THING
A TURMAN-FOSTER COMPANY PRODUCTION JOHN CARPENTER'S "THE THING"
KURT RUSSELL
BILL LANCASTER ALBERT WHITLOCK ROB BOTTIN ENNIO MORRICONE DEAN CUNDEY LARRY FRANCO
WILBUR STARK STUART COHEN DAVID FOSTER & LAWRENCE TURMAN JOHN CARPENTER
R
A UNIVERSAL PICTURE

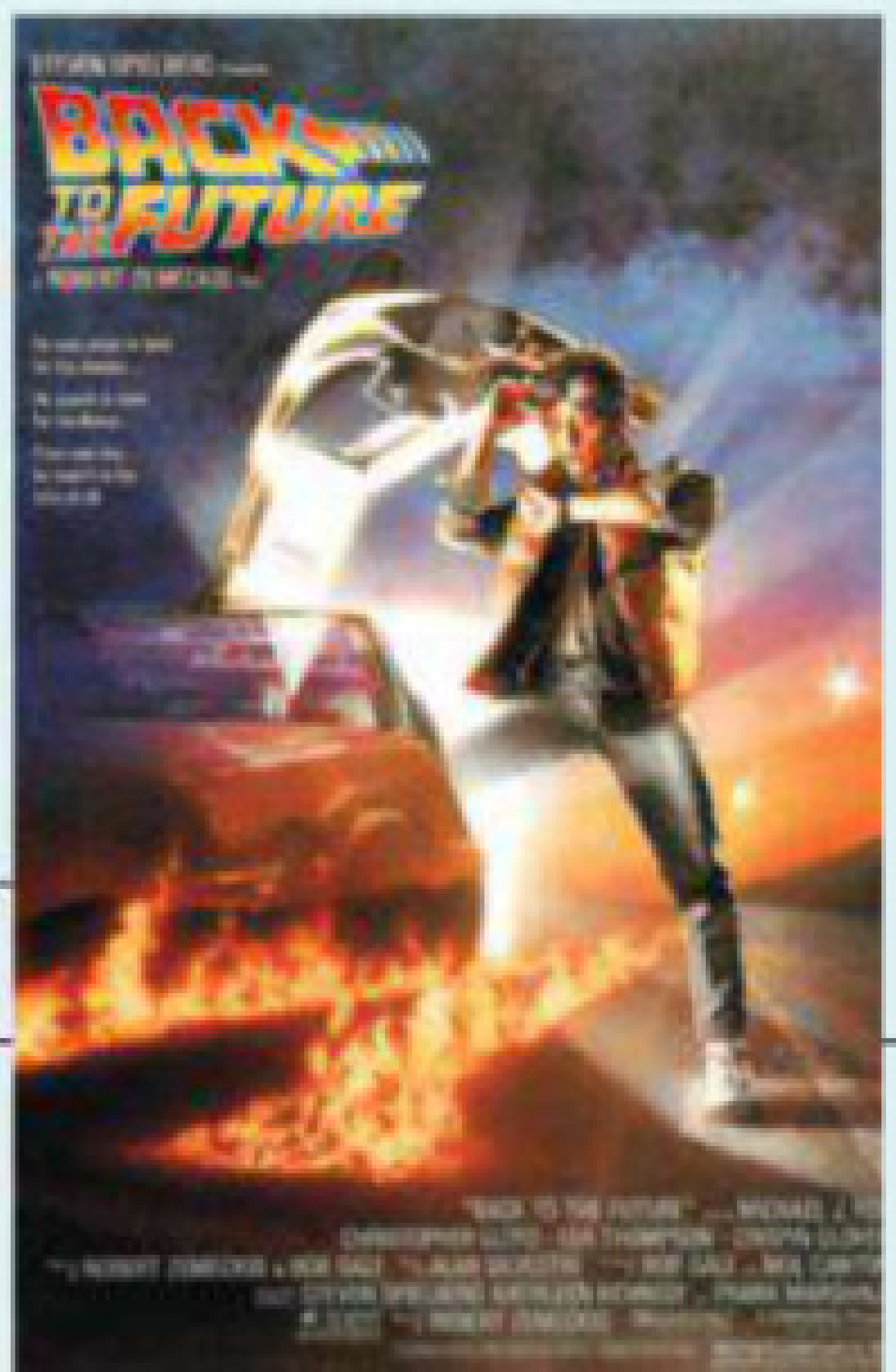
(THIS SPREAD) *RAIDERS OF THE LOST ARK*: © DREW STRUZAN; *THE THING*: UNIVERSAL/EVERETT COLLECTION; *BACK TO THE FUTURE* (TOP): © DREW STRUZAN 1985; *BACK TO THE FUTURE* (BOTTOM): UNIVERSAL/PHOTOFEST; *THE GOONIES*: WARNER BROS./EVERETT COLLECTION

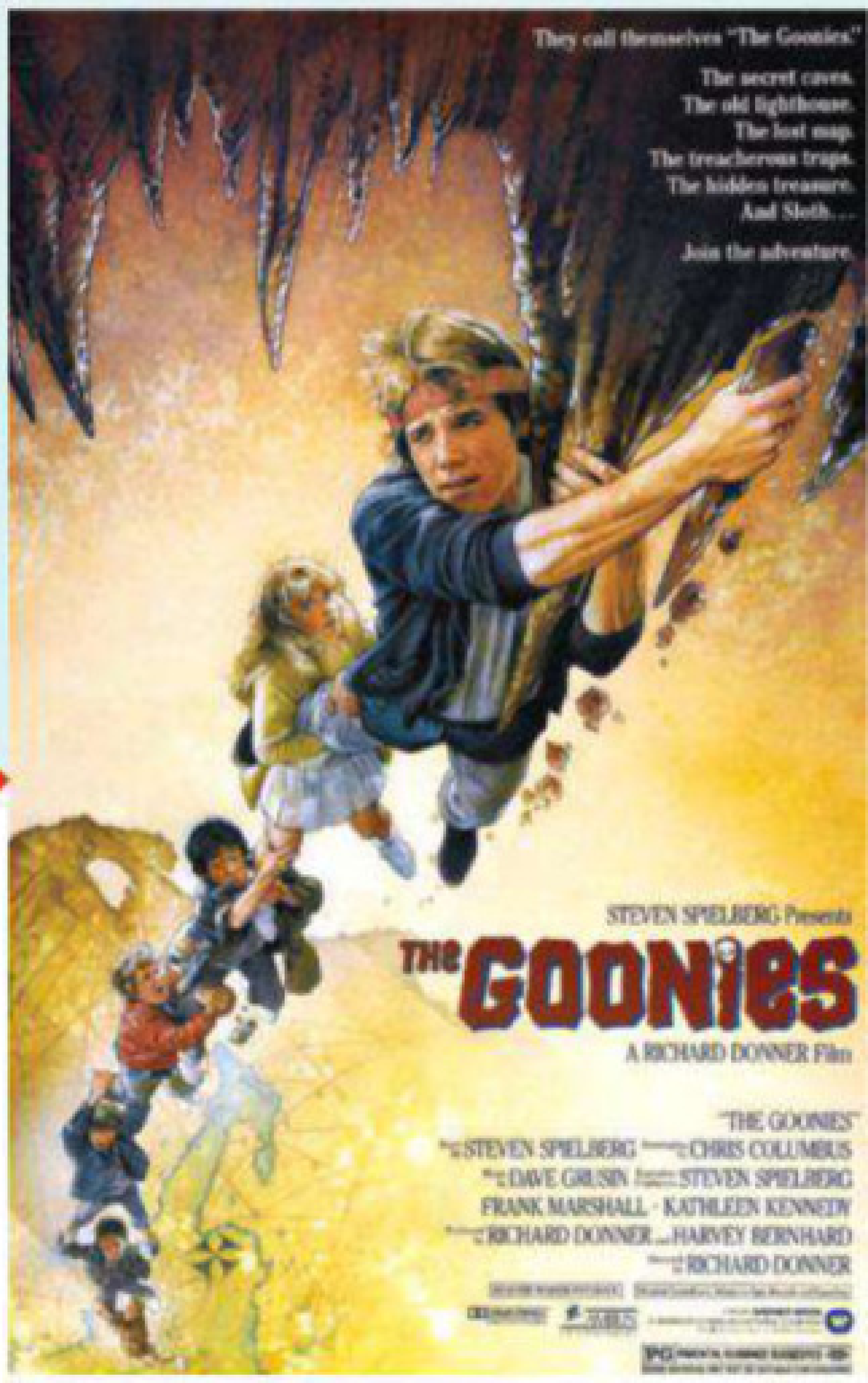
> **"I GET TO BE THE FIRST THING OUT OF THE BAG, THE THING THAT STICKS IN PEOPLE'S MINDS AND THAT THEY HANG ON THEIR DORM WALLS."**
> —DREW STRUZAN


Marty McFly's dropping in to surprise his parents.
The surprise is that it's 13 years before he'll be born.
STEVEN SPIELBERG
BACK TO THE FUTURE
Time flies when you're having fun.
A ROBERT ZEMECKIS "BACK TO THE FUTURE"
MICHAEL J. FOX CHRISTOPHER LLOYD LEA THOMPSON
CRISPIN GLOVER ROBERT ZEMECKIS BOB GALE ALAN SILVESTRI BOB GALE NEIL CANTON
STEVEN SPIELBERG KATHLEEN KENNEDY FRANK MARSHALL ROBERT ZEMECKIS
drew

BACK TO THE FUTURE 1985

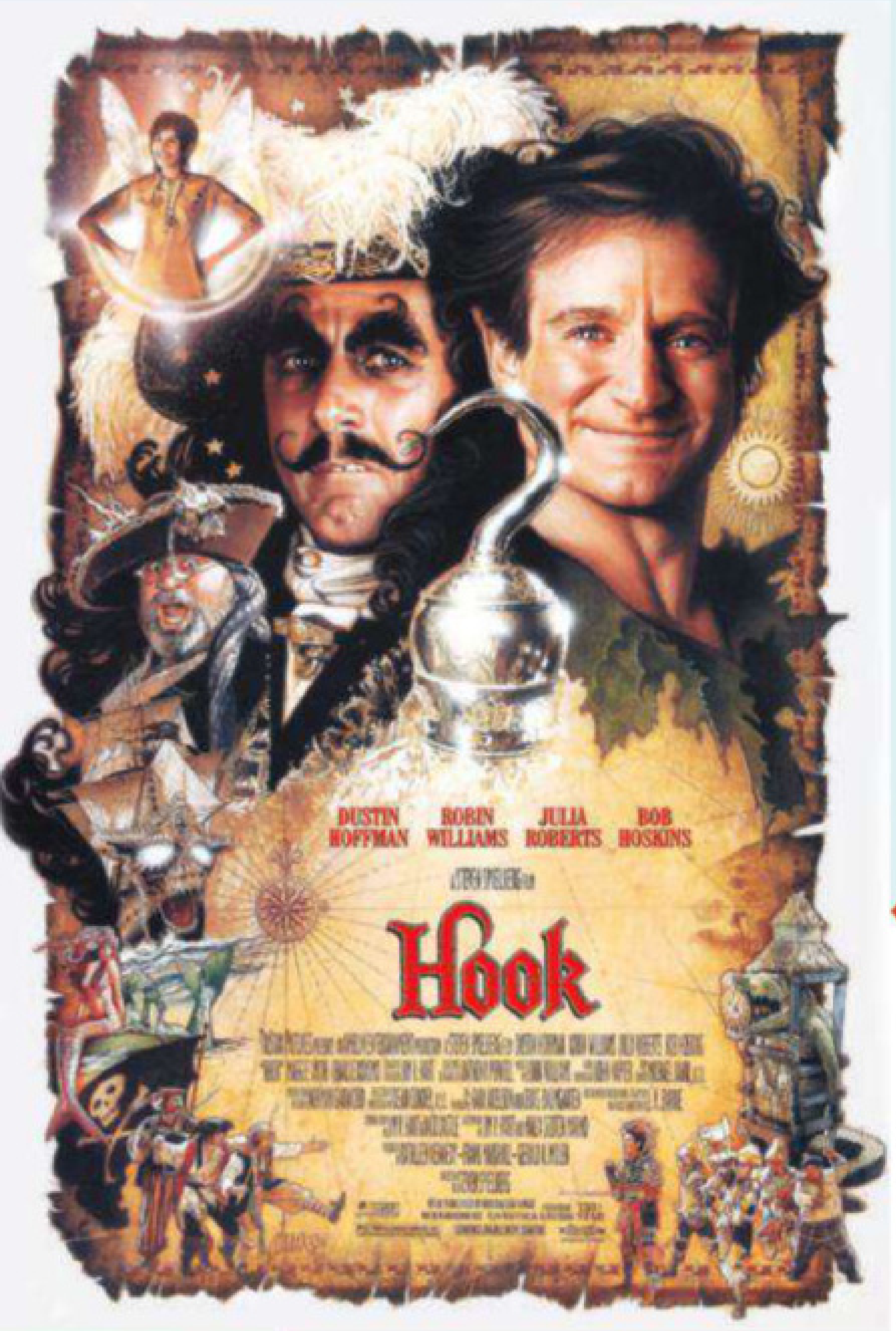
It's rare to hit a home run on your first swing. Before producing a painting, Struzan hands the studio a variety of potential designs known as "comps." These usually begin as basic sketches, but over time he makes them more detailed and in color. "I wanted to stay ahead of the pack," says Struzan, "so I kept stepping it up until I was handing in what was essentially a finished painting as a comp." With *Back to the Future*, the end result (right) was very different from the first comp (above). "It was the technique that impressed them," he says, "so then we applied it to this other concept."


BACK TO THE FUTURE


They call themselves "The Goonies."
The secret caves.
The old lighthouse.
The lost map.
The treacherous traps.
The hidden treasure.
And Sloth...
Join the adventure.
STEVEN SPIELBERG Presents
THE GOONIES
A RICHARD DONNER Film
"THE GOONIES"
STEVEN SPIELBERG CHRIS COLUMBUS
DAVE GRUSIN STEVEN SPIELBERG
FRANK MARSHALL · KATHLEEN KENNEDY
RICHARD DONNER HARVEY BERNHARD
RICHARD DONNER
PG

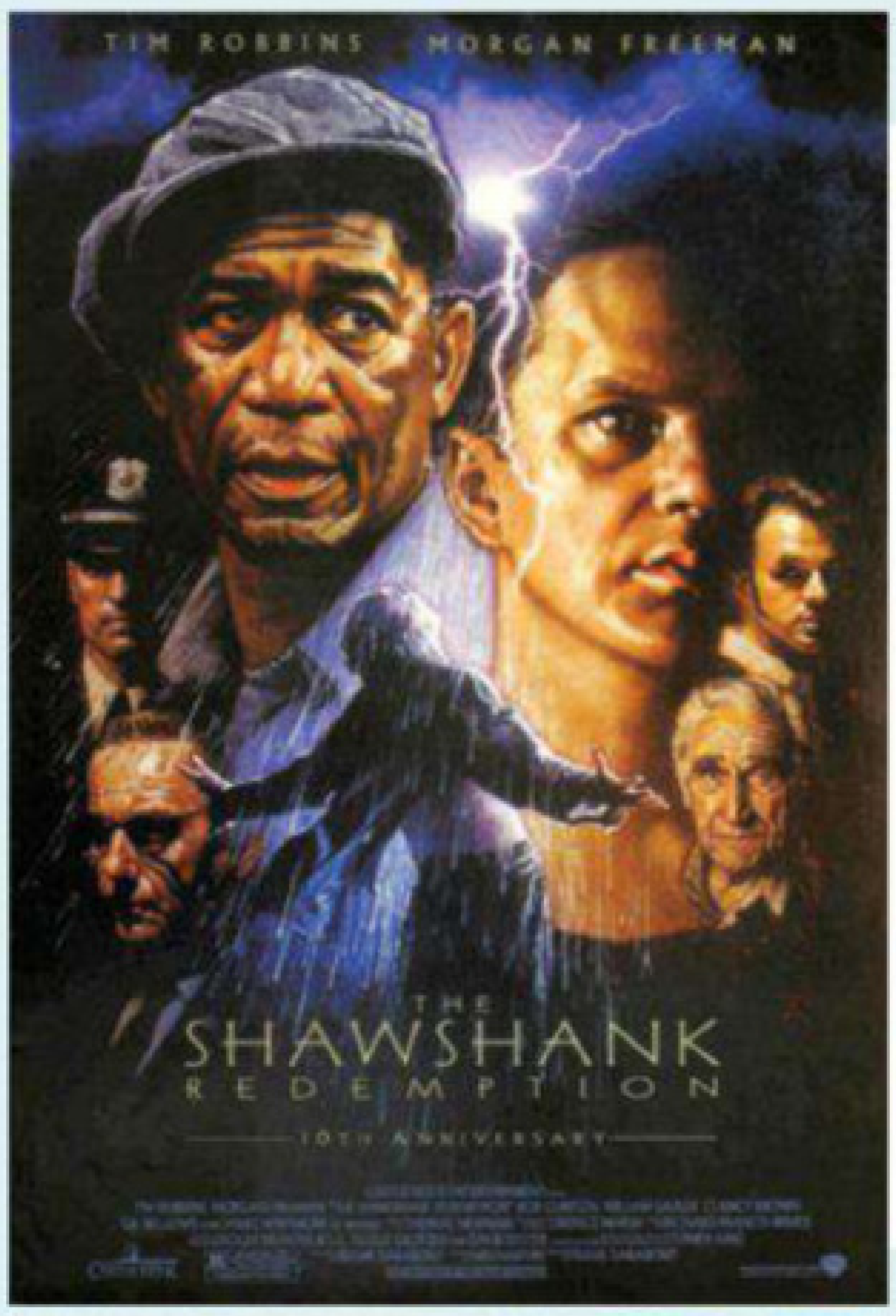
THE GOONIES 1985

Struzan tries to identify the heart of a movie and find a single image that encapsulates it perfectly—even if that image isn't in the movie itself. "I'm not telling the story, I'm telling the concept," he says. "For *The Goonies*, the picture of them all hanging on for dear life isn't actually a shot in the film, but it's an interpretation of what the movie is: that adventure, that peril, all those characters."



HOOK 1991

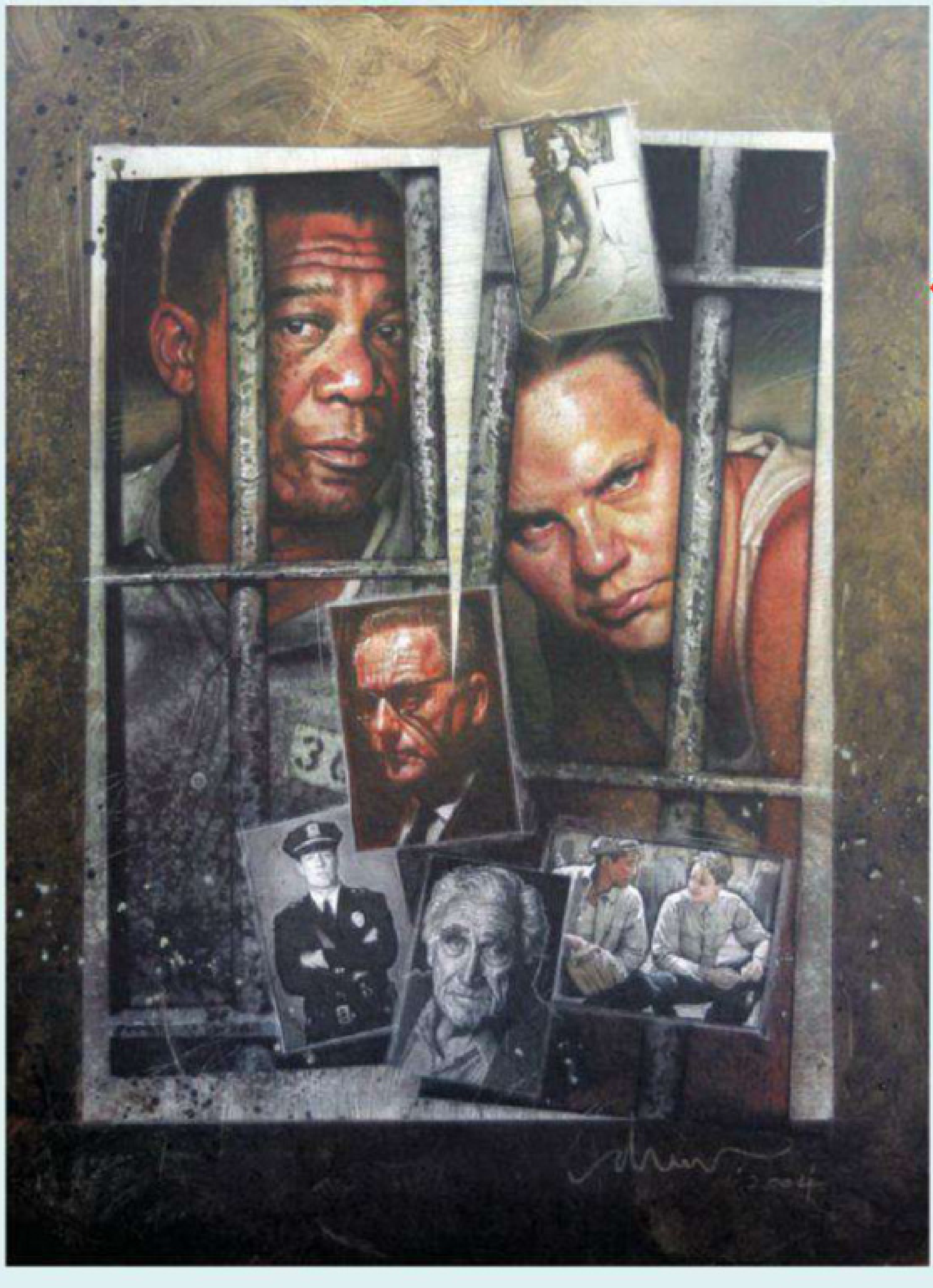
Everyone has an opinion in Hollywood. So Struzan often produces multiple versions of a poster before a studio signs off. "For *Hook*, I did 60 drawings," he says. "Different compositions and different ideas." Much of Struzan's trademark aesthetic—colored pencils and airbrushed acrylic paints on a gluelike base of gesso—comes from the need to change things at a moment's notice. "I had to develop a technique where I could do it fast, make it changeable, and not make it noticeable that it was altered in any way," he says. "My style is born from necessity."



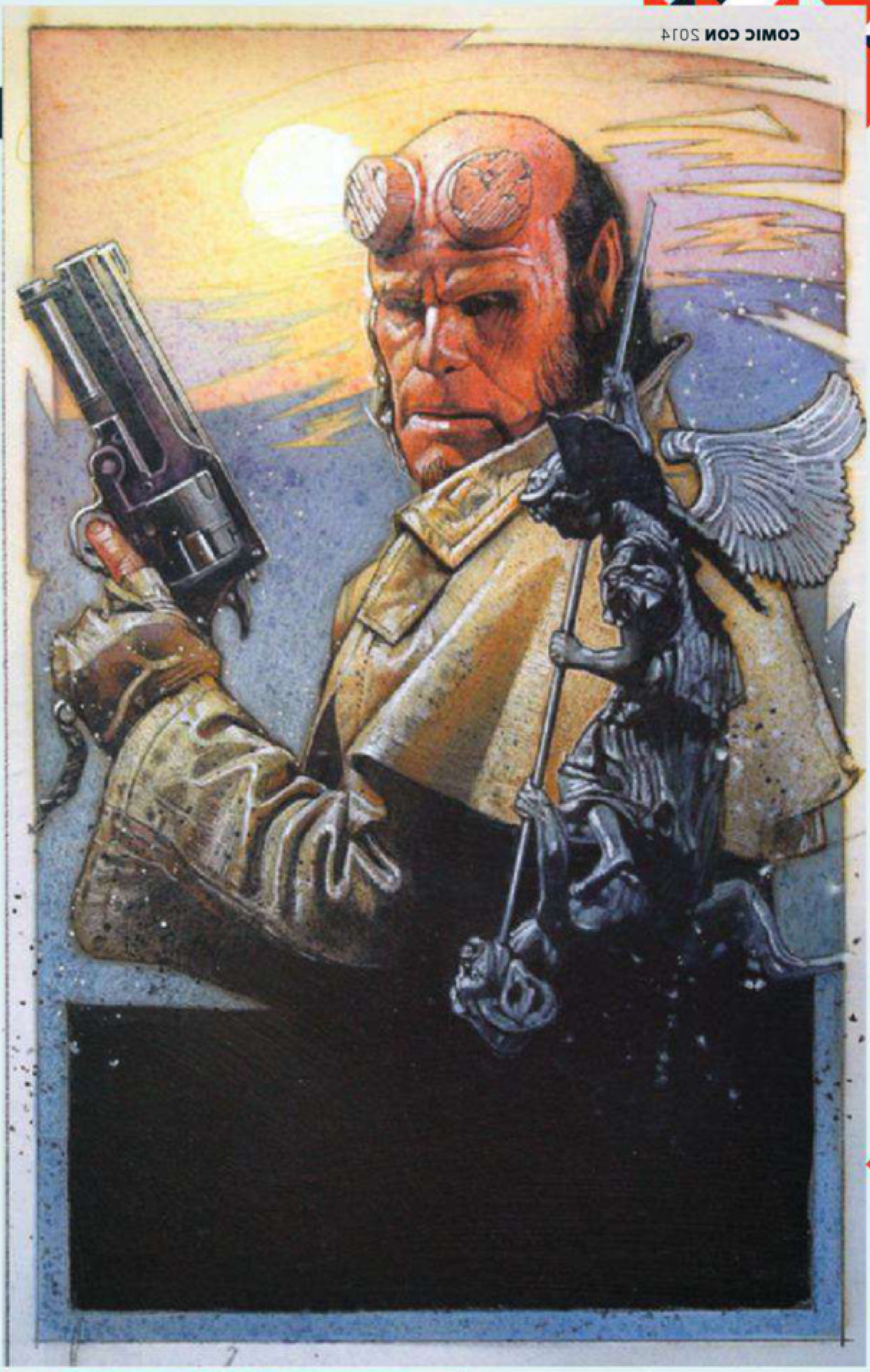
THE SHAWSHANK REDEMPTION

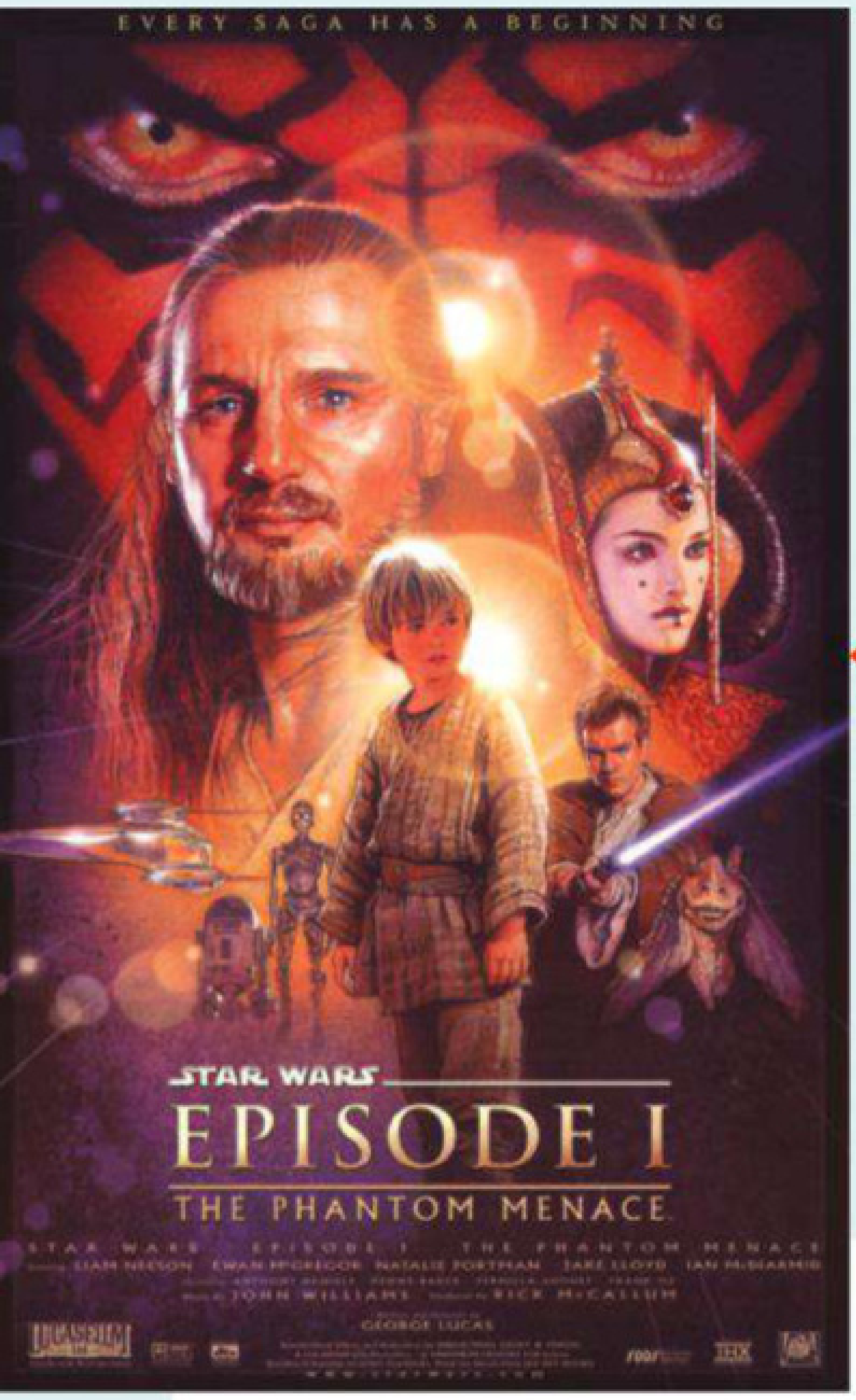
1994

Despite his acclaim, Struzan considers himself "a working stiff." Early in his career, he was quite literally a starving artist, often having to choose between food and art supplies. So no job was ever too small. "I did a painting for a guy in Texas who was running a poster shop and he wanted a new version of *Creature From the Black Lagoon*," says Struzan. "I wasn't getting paid a lot." Years later, director Frank Darabont bought one—and hired Struzan to do art for *The Shawshank Redemption*'s 10th anniversary.



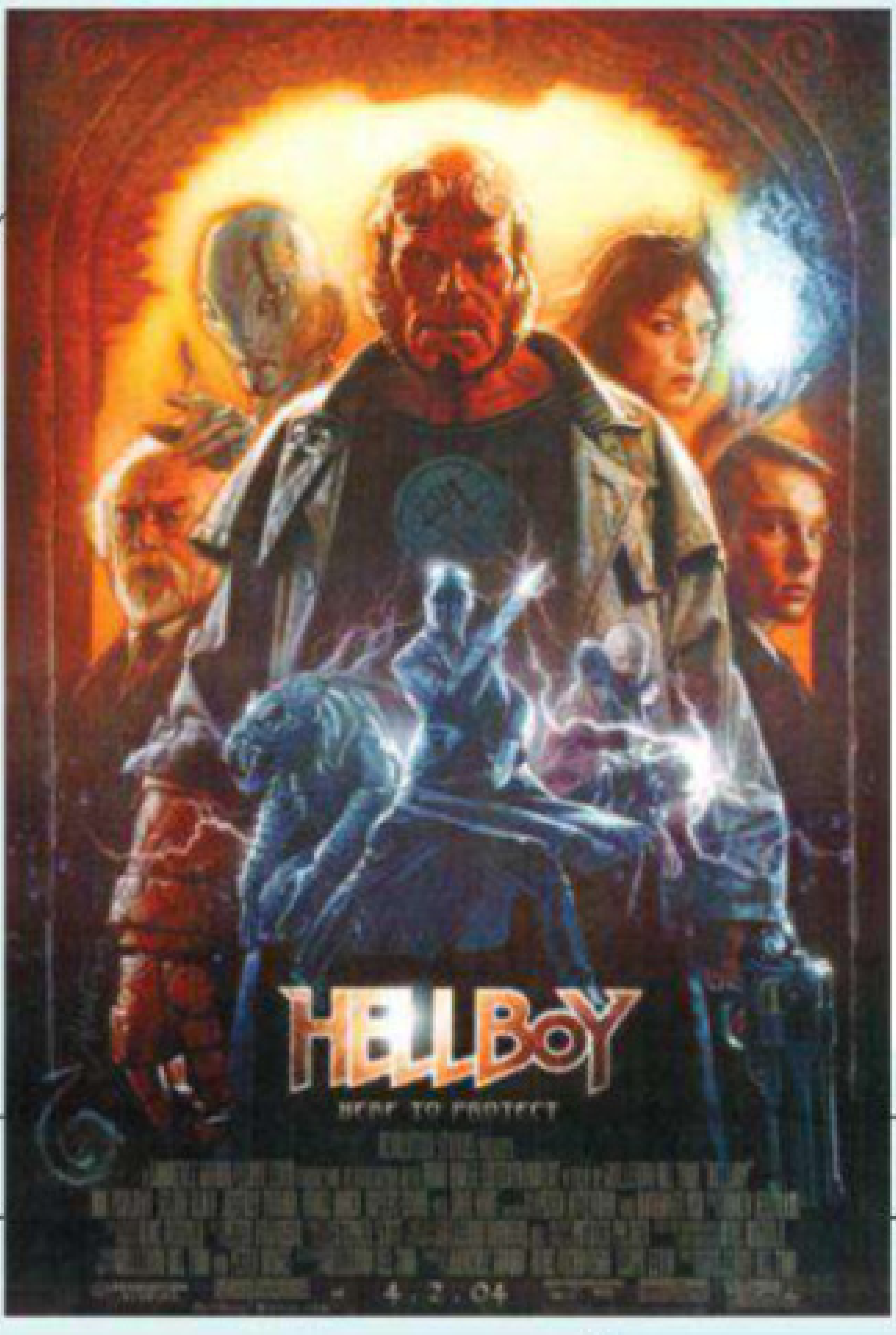
HOOK: TRISTAR/EVERETT COLLECTION; *THE SHAWSHANK REDEMPTION* (TOP): COLUMBIA PICTURES/PHOTOFEST; *THE SHAWSHANK REDEMPTION* (BOTTOM): © DREW STRUZAN 2004





STAR WARS: EPISODE I— THE PHANTOM MENACE 1999

International film publicity tends to be tailored to specific markets, with separate posters and trailers targeted to different moviegoing cultures. But for the long-awaited mega-blockbuster return of the *Star Wars* franchise, George Lucas insisted that there be only one poster worldwide. "Artists don't get rich, but in the sense that people saw and enjoyed my work all at the same time all around the world," Struzan says, "that's about as big of a blessing an artist can get."



HELLBOY 2004

Struzan says he was never an industry player, merely a willing brush for hire. In fact, he never even met George Lucas in person until 1991, at a wrap party for *Hook*. But over time he began getting assignments from filmmakers who had grown up with his work. Longtime fan Guillermo del Toro commissioned a poster for his 2004 film *Hellboy* (an early sketch, above), but first the director had to get over his nerves. "Guillermo wanted me to work for him, but he was afraid I was too unapproachable," says Struzan, laughing. "I was not used to that because I'm no big deal! I'm just the guy in the background."

STAR WARS: EPISODE I—THE PHANTOM MENACE: LUCAS FILM/KOBAL COLLECTION; *HELLBOY* (TOP): © DREW STRUZAN 2003; *HELLBOY* (BOTTOM): SONY/PHOTOFEST

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? ⚡

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MIRANDA CATES
THE NEW GIRL IN TOWN

♥ ✹

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Both battling their own internal demons

JOHANN PRYCE
DOCTOR AT THE GODFREY INSTITUTE

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♥ ///

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OLIVIA'S LOVER & FORMER BROTHER-IN-LAW

♥ 🧬

Now that his daughter's dead and he's left his wife for Olivia, we can only fear the worst

DESTINY RUMANCEK
PETER'S COUSIN & ORACLE

♥ ⚡

Master of fortune-telling with a knack for the dark arts

BABY
LETHA & ROMAN'S CHILD

? ✹

Did she die alongside her mother or become one of Dr. Pryce's experiments?

LETHA GODFREY
NORMAN'S DAUGHTER

☠ 🧬

How will Hemlock Grove go on without her?

♥ Alive
☠ Dead
? Life Status Uncertain
↻ Upir
/// Werewolf
⚡ Other Superhuman Powers
🧬 Human (as far as we know)
✹ Undetermined Abilities

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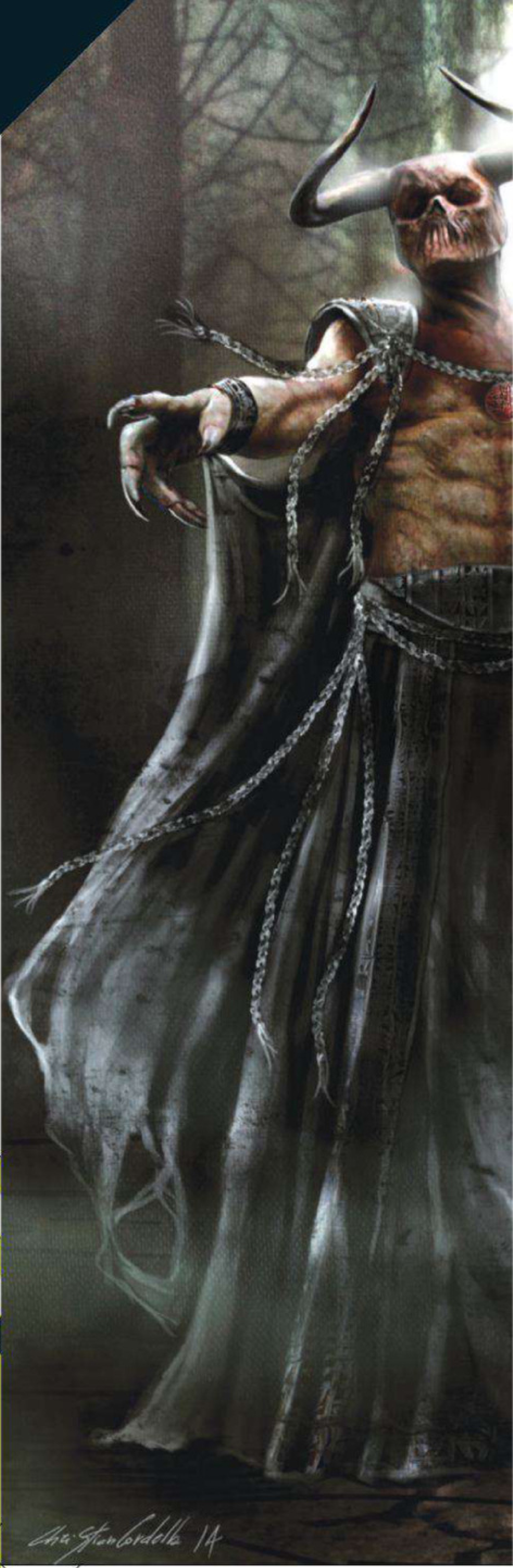
SONS OF ANARCHY

◆ **STARRING**
CHARLIE HUNNAM,
KATEY SAGAL

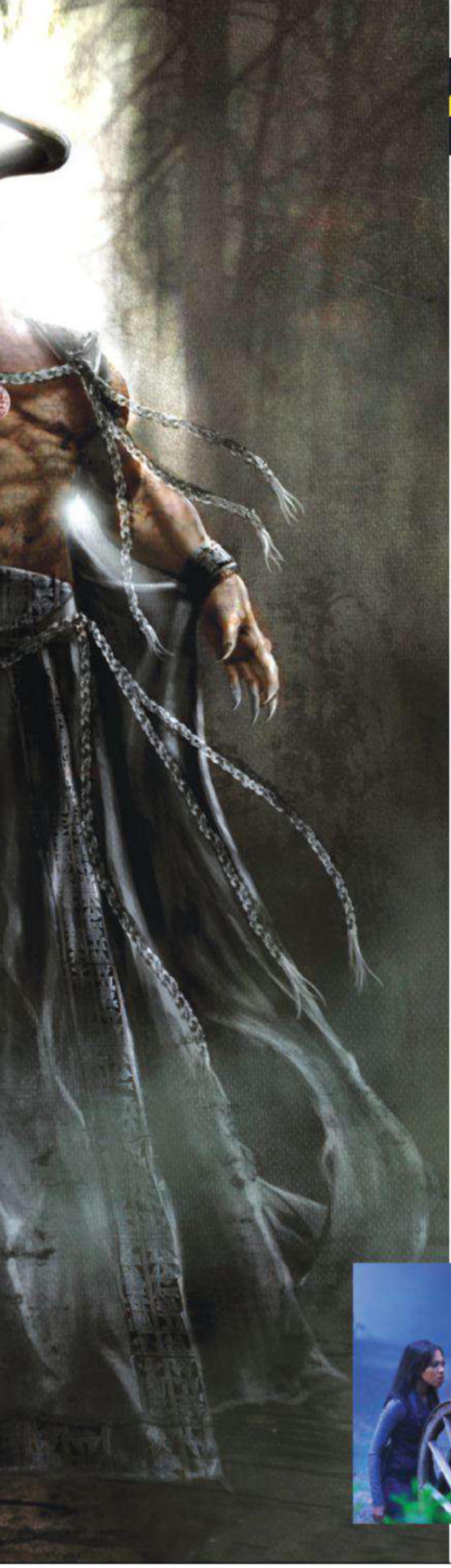
◆ **PREMIERE DATE**
SEPTEMBER / FX

THE LAST time *SOA* fans saw Jax (Charlie Hunnam), he was sitting in bloody hell: Tara had been killed by Gemma (Katey Sagal), Sheriff Roosevelt was shot by Juice (Theo Rossi), and DA Patterson (CCH Pounder) walked in to find a bereft Jax cradling his wife. But those tears don't make him any less of a suspect, so the seventh (and final!) season picks up 10 days later with Jax sitting in the pokey, where he encounters a white supremacist (Marilyn Manson). And Tara's offing isn't the only unresolved crime from last year: There's still the case of who supplied the gun to the boy who shot up that school, and the deaths of those Chinese dudes at the hands of the Irish. With all the loose ends left to tie up for *SOA*'s final year, expect a few 90-minute episodes to air before the finale. "Because we're bringing it to a close, it's going to provide a more high-octane season," promises exec producer Paris Barclay. Does high-octane also mean high body count? "The chickens are coming home to roost, and some chickens won't make it. They'll go to slaughter!" **—LYNETTE RICE**

↑ Charlie Hunnam and Marilyn Manson

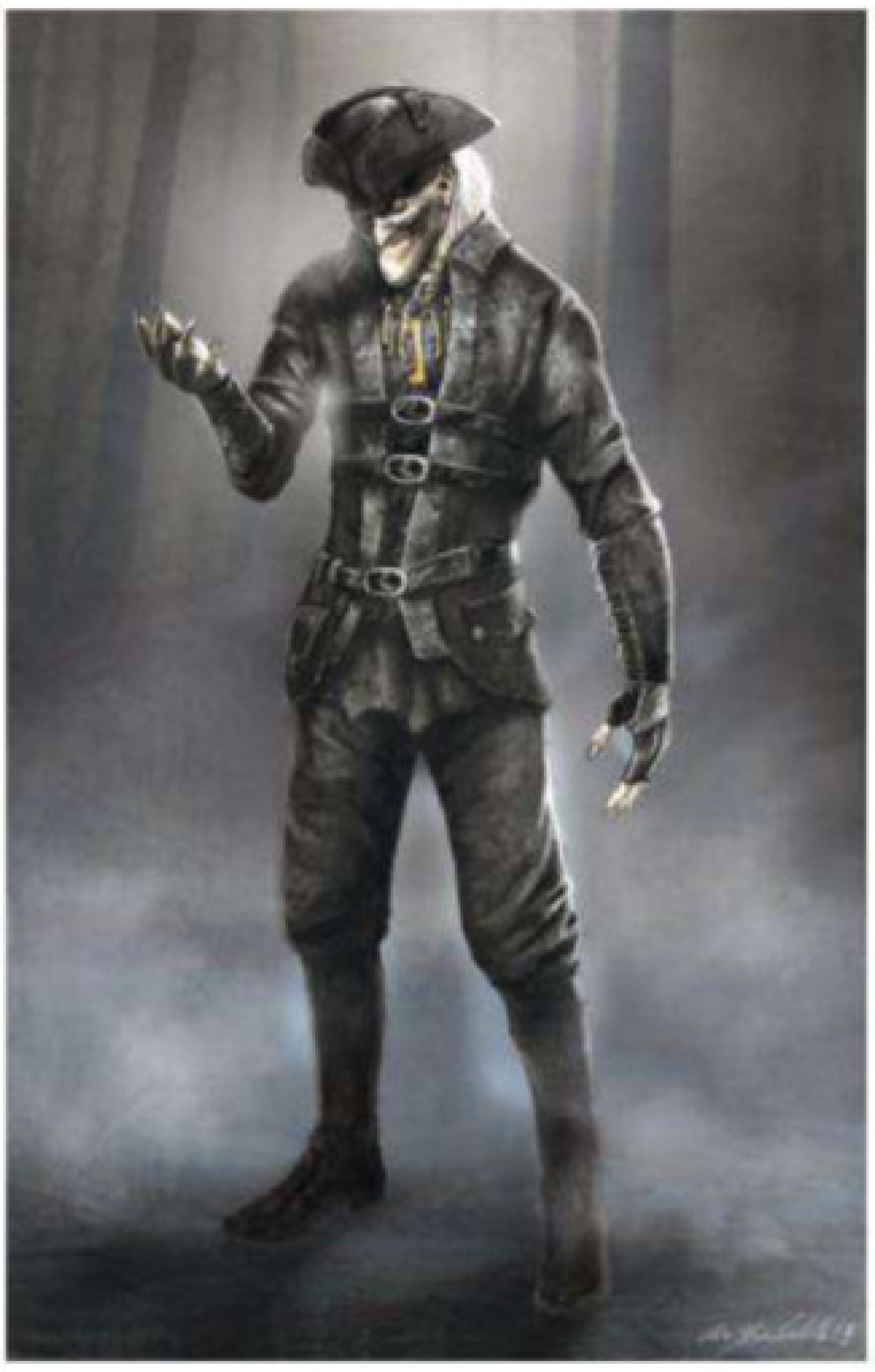


(THIS SPREAD) *SONS OF ANARCHY*: PRASHANT GUPTA/FX; SKETCHES: CHRISTIAN CORDELLA/20TH CENTURY FOX TELEVISION (3); *SLEEPY HOLLOW*: FRED NORRIS/FOX

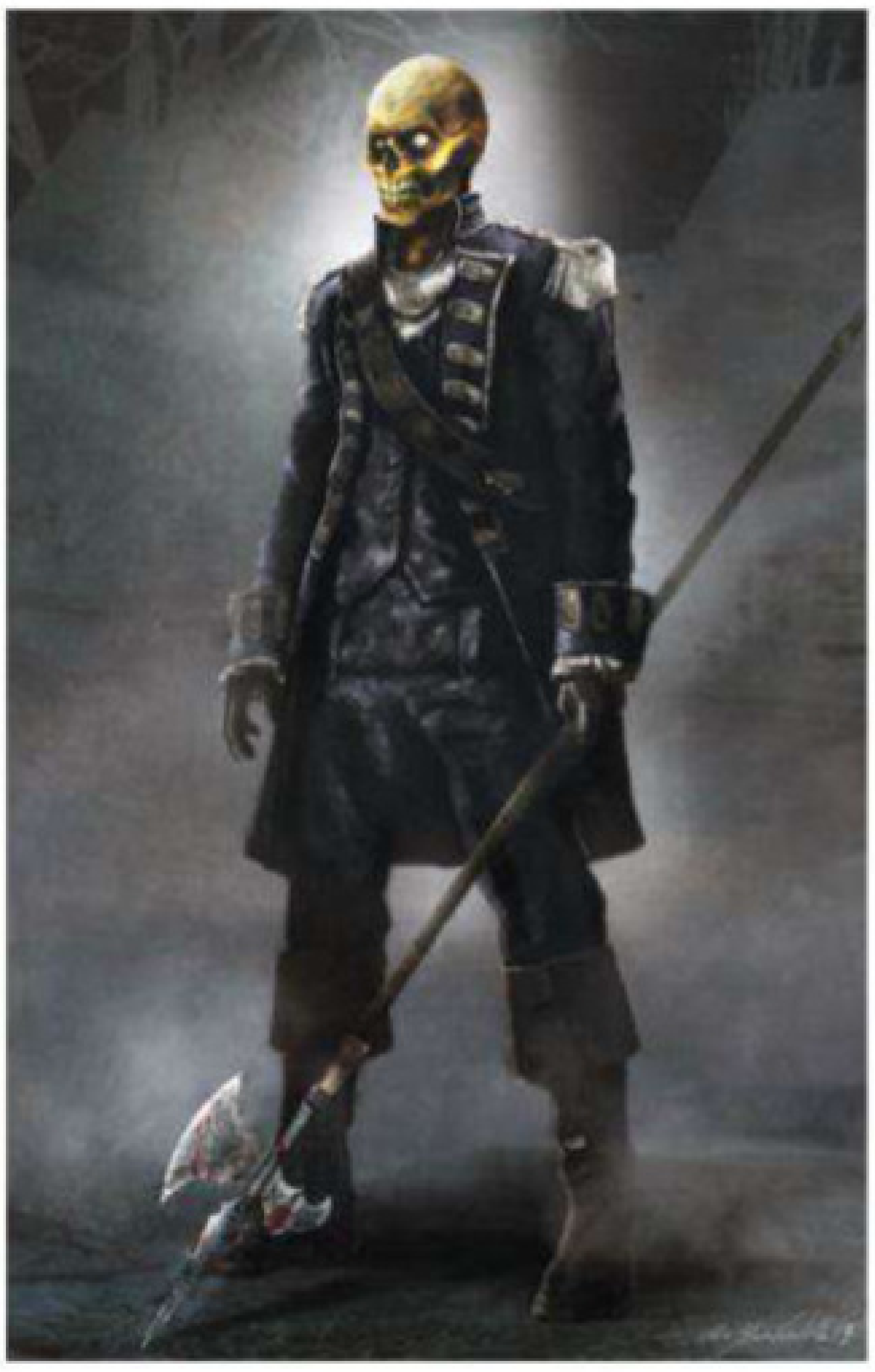


↑ A sketch of the new and improved Moloch

↓ The Pied Piper



↓ The Kindred



SLEEPY HOLLOW

◆ **STARRING**
TOM MISON, NICOLE BEHARIE

◆ **PREMIERE DATE**
SEPT. 22 / FOX

HOW CAN last fall's sleeper hit recover after a finale that left nearly every character in mortal peril? Simple: The premiere will "pick up two years later," according to co-creator Roberto Orci. Wait. What?! "No, I'm just kidding," he continues. "We're not going to cheat that way." (Phew.) Instead, Orci promises a tightly planned season that will ratchet up the show's signature crazy quotient by raising its monster game. These exclusive sketches show three of the beasts who'll be spooking Ichabod Crane (Tom Mison) and Abbie Mills (Nicole Beharie) this year: a beefed-up Moloch, who's preparing for war ("He wants to look his best in case he manages to set foot completely into our world," says Orci); a terrifying take on the Pied Piper; and the Kindred, who's sort of like *Sleepy*'s version of Frankenstein's monster. "It's great when you have a Big Bad who can help you," Orci teases. "But also, you can't control some things when you unleash them." **—HILLARY BUSIS**

↓ Nicole Beharie and Tom Mison

Dig

◆ **STARRING** JASON ISAACS, ANNE HECHE, LAUREN AMBROSE
◆ **DEBUT DATE** FALL TBA / USA

WHEN YOU think of big-budget adventure series, you probably don't think of USA Network. The cable channel is known for breezy comfort-food procedurals such as *Suits*, *Psych*, and *Royal Pains*. That's about to change with the ambitious—and expensive—six-episode series *Dig*. Pairing *Heroes* creator Tim Kring with *Homeland* exec producer Gideon Raff, the show has been dubbed "*Indiana Jones* meets *The Da Vinci Code*" by a network exec. Jason Isaacs plays Peter Connelly, an FBI legal attaché who gets drawn into a mystery involving ancient prophecies and modern-day conspiracies while he's stationed in Jerusalem—where the *Dig* pilot was actually shot. "As a backdrop, it's just spectacular. It's 3,000 years of history all around us," Kring says. One thing that's not a mystery: Though *Dig* tells a closed-ended story, expect a return if it's a hit. Says Kring: "A legal attaché is an agent who investigates crimes by and against U.S. citizens on foreign soil, so it opens up a whole host of cases and stories." As long as there's digging involved, presumably. —JAMES HIBBERD

↑ Ori Pfeffer, Richard E. Grant, and Jason Isaacs

OUTLANDER

◆ **STARRING**
CAITRIONA BALFE,
SAM HEUGHAN,
TOBIAS MENZIES

◆ **DEBUT DATE**
AUG. 9 / STARZ

THE FIRST OF Diana Gabaldon's eight-volume (so far) *Outlander* time-travel series hit shelves 23 years ago, giving plenty of time to amass millions of fans and build huge expectations. It's an understatement to say that the sweeping saga of combat nurse Claire Randall (Caitriona Balfe)—who travels from 1945 back to war-ravaged Scotland in 1743—presented filming challenges. But Ronald D. Moore, the man behind the *Battlestar Galactica* reboot, wasn't afraid to shake things up for the screen. "There's a lot of things we did in the first 30 to 40 minutes [of the pilot] that aren't in the book or are compilations of things that

DIG: RONEN AKERMAN/USA NETWORK; *OUTLANDER:* NEIL DAVIDSON/SONY PICTURES TELEVISION

↑ Sam Heughan and Caitriona Balfe

happened in the book," he says. The show will have to constantly invent new ways to juggle two timelines as Claire toggles between the 20th century (where she's married to a historian, played by Tobias Menzies) and the 18th century (where she finds romance with Sam Heughan's warrior, Jamie Fraser). "We were working really hard to give it an authentic sense, to make the characters as real as possible," Moore says, emphasizing that he was against conveying the novel's time-travel elements with anything hokey or sci-fi. "I didn't want to suck her into the stone, didn't want to see her falling through time, didn't want to see the stars swirling around." **—STEPHAN LEE**

GENE PAGE/AMC

THE WALKING DEAD

◆ **STARRING** ANDREW LINCOLN, NORMAN REEDUS
◆ **PREMIERE DATE** OCTOBER ⁄ AMC

UNLIKE PREVIOUS seasons that have picked up several months later, season 5 of *Dead* will take us back to Terminus soon after the events that led to Rick (Andrew Lincoln), Daryl (Norman Reedus) & Co. being trapped in train car A. And while there have been clues leading many to believe that their captors at Terminus are cannibals, exec producer Robert Kirkman insists there are still some surprises in store. "There's a lot of big revelations that haven't really come out that I think people are going to be pretty startled by," says Kirkman. "There's a couple of other revelations that people might've gotten a little bit of a lead on. We'll definitely be defining those in some cool ways, and confirming some theories and shooting down others, which is very exciting." Also exciting is the addition of *The Wire* star Seth Gilliam, who may or may not be playing a priest from the comic book named Father Gabriel. "He's playing a character that's very integral to the future of *The Walking Dead*," teases Kirkman. "Who he is is possibly a very large hint to where the story is going to go, if you've read the comic-book series." Amen. **—DALTON ROSS**

↓ Norman Reedus

(Clockwise from top left) Sean Pertwee as Alfred; Ben McKenzie as Det. James Gordon; Robin Lord Taylor as the Penguin; Wayne Manor; Jada Pinkett Smith as crime boss Fish Mooney

16.02.0 1.02
GOTHAM
DANNY CANNON
DAVID STOCKTON ASC
16.02.0 1.03
A-53
GOTHAM
DANNY CANNON
DAVID STOCKTON ASC

GOTHAM

◆ **STARRING**
BEN McKENZIE, DONAL LOGUE, JADA PINKETT SMITH

◆ **DEBUT DATE**
SEPT. 22 / FOX

TAKE A CHAOTIC 1970s New York, add a gothic layer of heightened comic-book style, mix up all the cars, architecture, and props so you can't quite peg the time period, and then you have something close to Fox's version of Gotham City on this Batman-free Batman prequel series. "The lead of the show is the city, and it's falling apart and corrupt," explains director-exec producer Danny Cannon (*Nikita*). "The genesis is, What would a criminal do if he thought he could get away with pretty much anything?" *Gotham* introduces nascent villains such as the Penguin (here a lowly henchman who holds his trademark umbrella to keep his boss dry in the rain) and the Riddler (a socially awkward police forensic tech) and details their rise to power. Standing in opposition: Det. James Gordon (Ben McKenzie), lacking Batman's gadgets and saddled with a partner (Donal Logue) whose motivations are unclear. "[Gordon] is strong and smart and tough," McKenzie says, "but he's going to make wrong decisions and trust the wrong people." **—JAMES HIBBERD**

JESSICA MIGLIO/FOX (5)

CONSTANTINE

◆ **STARRING** MATT RYAN, HAROLD PERRINEAU
◆ **DEBUT DATE** OCT. 24 / NBC

JOHN CONSTANTINE IS in the business of exorcising other people's demons—as well as wrestling with his own. "He's a first-class scumbag who turns everything to s--- and he still manages to save the world," sums up showrunner Daniel Cerone (*Dexter*), who co-wrote the pilot with *Batman* scribe David S. Goyer. Starring Welsh actor Matt Ryan as the cursed comic-book antihero, the dark drama will draw inspiration from *Swamp Thing*'s American Gothic story line for its first season. "There are supernatural entities breaking into our world at a rate that's never been seen," says Cerone. "Constantine has to try to put out these fires on a weekly basis while at the same time conducting an investigation into the powerful forces behind them." The show, based on the *Hellblazer* comic series, will also explore Constantine's haunted, troubled soul. "He's not beyond sacrificing a life," says Cerone, "even the life of a close friend—if it's going to save more lives." **—DAN SNIERSON**

↑ Matt Ryan

CONSTANTINE: QUANTRELL COLBERT/NBC; *THE FLASH*: JACK ROWAND/THE CW

↑ Grant Gustin

THE FLASH

◆ **STARRING**
GRANT GUSTIN, TOM CAVANAGH, CANDICE PATTON
◆ **DEBUT DATE**
OCT. 7 / THE CW

A

AFTER THE SUCCESS of *Arrow*, The CW is turning its attention to one of DC Comics' most beloved heroes—Barry Allen, a.k.a. the Flash, played by *Glee*'s Grant Gustin. "It's always been a favorite character of mine," says exec producer Greg Berlanti of the crime-scene investigator who's given superspeed after being struck by lightning. Season 1 follows Barry as he adapts to his new abilities while searching for answers to the death of his mother. And look for the worlds of *The Flash* and *Arrow* to collide: The pilot features a climactic chat between Allen and Stephen Amell's Oliver Queen. Explains Berlanti, "One of the joys for those of us who read these books as a kid are moments like this where the characters interact and work together." **—TIM STACK**

BREAKING

GWENDOLINE CHRISTIE

GAME OF THRONES

"I can't really answer that."

Gwendoline Christie has been saying that a lot these days. Fresh off her work as fearless swordswoman Brienne of Tarth on HBO's *Game of Thrones*, Christie has a storm of secrecy brewing, between *Thrones*' fifth season, a role as formidable Commander Lyme in *The Hunger Games: Mockingjay—Part 2* (replacing Lily Rabe), and a top secret part in *Star Wars: Episode VII*. If she weren't contractually obligated to stay quiet, she probably still would anyway.

"I grew up in the countryside, [where] films felt like an event, so the anticipation would have been building in me for months before I could see, say, *E.T.*," the 35-year-old tells EW from the London set of *Star Wars*. "Nothing compares to seeing *Star Wars* for yourself, and that thrill you have when"—she breathes in sharply—"'Oh, that's what happens!' I think anything that has a degree of secrecy makes it exciting, and I want to uphold that experience."

At least she has the geek cred to back up her silence. As a child in Sussex, England, Christie had a pop culture diet of Hitchcock movies, Enid Blyton novels, and fantasies like *The Dark Crystal*. "Anything with some element of darkness," she says. "And John Waters."

SAY HELLO TO YOUR NEW SUPERHEROES (AND CRIME FIGHTERS AND SWORD SWINGERS)—THESE **FIVE FACES** ARE ABOUT TO EARN A PERMANENT PLACE IN HALL H

Christie's performing career began with a foray into rhythmic gymnastics, but an early back injury forced her out. "I was told I couldn't dance anymore, but in my 11-year-old mind I just made the decision that I would become an actress instead."

Two decades later, fan speculation bubbled up, placing Christie—then a theater actress with barely a screen credit to her name—on the short list for the role of the brawny Brienne. "I hadn't ever Googled myself before, but I had a look and started investigating the books and fell in love with Brienne. She seemed to be the character I'd been waiting a long time to play," recalls the 6' 3" Christie, who started kickboxing, dropped more than 20 pounds, and embraced her "more androgynous elements" to win the part. Despite playing another warrior type in *Mockingjay* and fielding rumors about a badass role in *Star Wars*, Christie isn't worried about being typecast. "Being a woman, what interests me are women. If I continue to be cast in roles that challenge our conventions of what femininity is, I would be grateful."

In conversation, Christie is much looser and more prone to fits of giggles than the stern characters she plays, so maybe it's not a surprise that she's taking a carefree approach to her first Comic-Con and the massive fandom she'll likely encounter. "It sounds like quite a nice thing," she coos. "Should I be nervous?" Fans, you have the floor. **—MARC SNETIKER**

RANKIN/TRUNK ARCHIVE

JAMIE BELL

TURN, THE FANTASTIC FOUR

WHY HIM

Best known for breaking out in *Billy Elliot* and now starring on the AMC Revolutionary War drama *Turn*, Bell is poised to become a fanboy icon, with roles in this summer's hit *Snowpiercer* and 2015's highly anticipated *The Fantastic Four* reboot.

RUNAWAY TRAIN

Snowpiercer comes from South Korean director Bong Joon-ho and posits a future where the entire population is on board a moving train. "[Bong] is such a visionary director," says Bell, 28. "He had already made the movie in his head before we got there."

ROCK STAR

Four finds Bell playing Ben Grimm, a man transformed into a hulking stone creature. "To go from me, who's a very average 5'8", to a guy who's completely made of rock and 6'8" is obviously a feat of many different things," says Bell with a laugh. "Predominantly CGI."

FRANCHISE POTENTIAL

Are young actors being pushed to nab a comic-book franchise today? Says Bell, "I don't think there's any pressure. There's probably a slew of actors who go, 'Well, I'll never do a comic-book movie.' I happen to love comic books."
—TIM STACK

HAYLEY ATWELL

MARVEL'S AGENT CARTER

MIDSEASON / ABC

WHY HER

The 32-year-old Brit played operative Peggy Carter in both Captain America films and is now getting her own midseason television spin-off, ABC's *Agent Carter*. "Hayley has such a wonderful inner strength and at the same time has that incredibly disarming sense of humor," says Marvel's head of television, Jeph Loeb.

SUPER SHIFT

"Certainly my [previous] work has been very different," admits Atwell, who appeared in period flicks such as *The Duchess*. "I love heroines who are really strong. My dream was to be in as big a variety of things as possible, so it's been a natural shift that Peggy Carter found me, I suppose."

STUDY HALL

Atwell has enlisted an expert to help educate her in all things Carter. "I have a lovely guy who runs a comic-book store in L.A. and he said he's going to be my go-to guy," says the actress. "He's like, 'Come to the store. I'll show you my archives and I'll give you a lecture on the history of comic books.'"

DRINKING BUDDY

Thanks to a boozy evening with director Joss Whedon, her Agent Carter will appear in the sequel *Avengers: Age of Ultron*. "We went out drinking one night and he was like, 'You know, it would be great to write something for you.' And I was like, 'Yes, Joss, it would! It would be amazing!'"
—TIM STACK

GRANT GUSTIN

THE FLASH OCT. 7 ⁄ THE CW

WHY HIM

Gustin, 24, who stole scenes as villainous Warbler Sebastian on *Glee*, is completely winning as the lead of The CW's *The Flash*—about a geeky crime-scene investigator who is struck by lightning and becomes a speedy crime-stopper.

FANDEMONIUM

The actor is somewhat prepared for the passionate comic-book crowd after facing the fervent fandom of the Gleeks. Says Gustin, "The demographic is definitely broader for the comic-book world than it is for the *Glee* world—they're a little bit younger, but they're kinda both intense in their own ways."

SUPER PHYSIQUE

Gustin admits that at least superficially he's not the obvious choice to be an action star. "I'm just kind of like this skinny dude from Virginia that did not think I would get to play a superhero; it's pretty surreal.... I've done a lot of treadmill work since [getting cast], knowing it's going to be part of my weekly life."

COMIC KARMA

It's possible, though, that this gig was meant to be. "I was a huge Superman fan growing up—I have a Superman tattoo. So I've kind of been in the DC Comics family without realizing it would be such a big part of my life."

—TIM STACK

(THIS SPREAD) BELL: DOUG INGLISH/TRUNK ARCHIVE; ATWELL: ROB GREIG/TIME OUT/CAMERA PRESS/REDUX; GUSTIN: GEORGE PIMENTEL/GETTY IMAGES; MCKENZIE: JOE PUGLIESE/AUGUST

BEN McKENZIE

GOTHAM SEPT. 22 ⁄ FOX

WHY HIM

Sure, the 35-year-old former *Southland* star is playing another cop, but he's never played one who's also a comic-book legend. In this mere-mortal origin story, McKenzie is Commissioner Gordon as a young detective, taking on the ills of Gotham before Batman showed up to assist.

ALMOST A VIRGIN

Though McKenzie attended Comic-Con once already for playing Batman in the 2011 animated film *Batman: Year One*, he expects this year will be different: "I've got a feeling this is going to be big and crazy," he says. "It's exciting to have people freak out about something you're a part of."

GEEK ROOTS

McKenzie was a *Star Wars* obsessive while growing up in Austin. "Those movies were magical to me as a kid. I had a ton of action figures and a little *Millennium Falcon* that my dad and I put together." As for comics, he recalls reading only one—*Iron Man*. "After seeing Robert Downey Jr. in that role, I can't imagine ever playing him."

HIDING IN THE SHADOWS

His favorite way to walk the floor of the convention: in disguise. "If you're going to go for it, do walk around anonymously so nobody can recognize you." Hmm, maybe he's better suited to play Batman after all?

—JAMES HIBBERD

TAKE THAT, TALIBAN!

A RADICAL ANIMATED SERIES FROM PAKISTAN, **BURKA AVENGER**, FEATURES A HEROINE WHO BATTLES OPPRESSION WITH IDEAS (AND PENS) MIGHTIER THAN THE SWORD.

◆ **BY KAREN VALBY**

I use my powers for good.

I stand for justice, peace, and education for all.

I fight against the forces of tyranny and ignorance.

Because I am...

Burka Avenger!

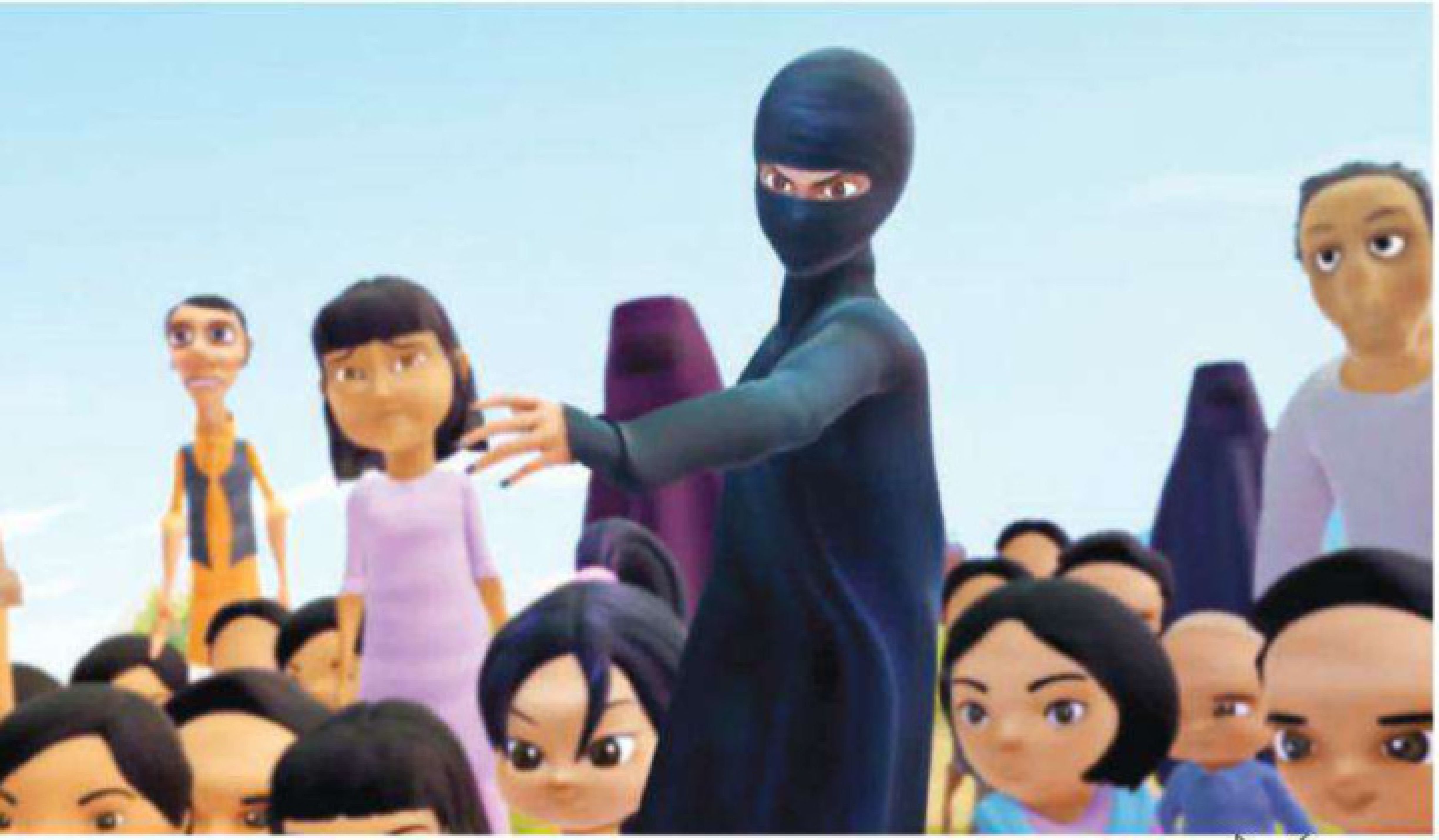
LAST JULY 28, an unlikely superhero burst into the world. By day Miss Jiya is a kindhearted teacher empowering Pakistani children with knowledge. But in times of danger—as when extremists threaten to shut down her all-girls school—she transforms into...Burka Avenger! Disguised in the flowing black garb of traditional Muslim women, she battles evil forces of tyranny and ignorance not with guns but with flying books and pens she wields like swords.

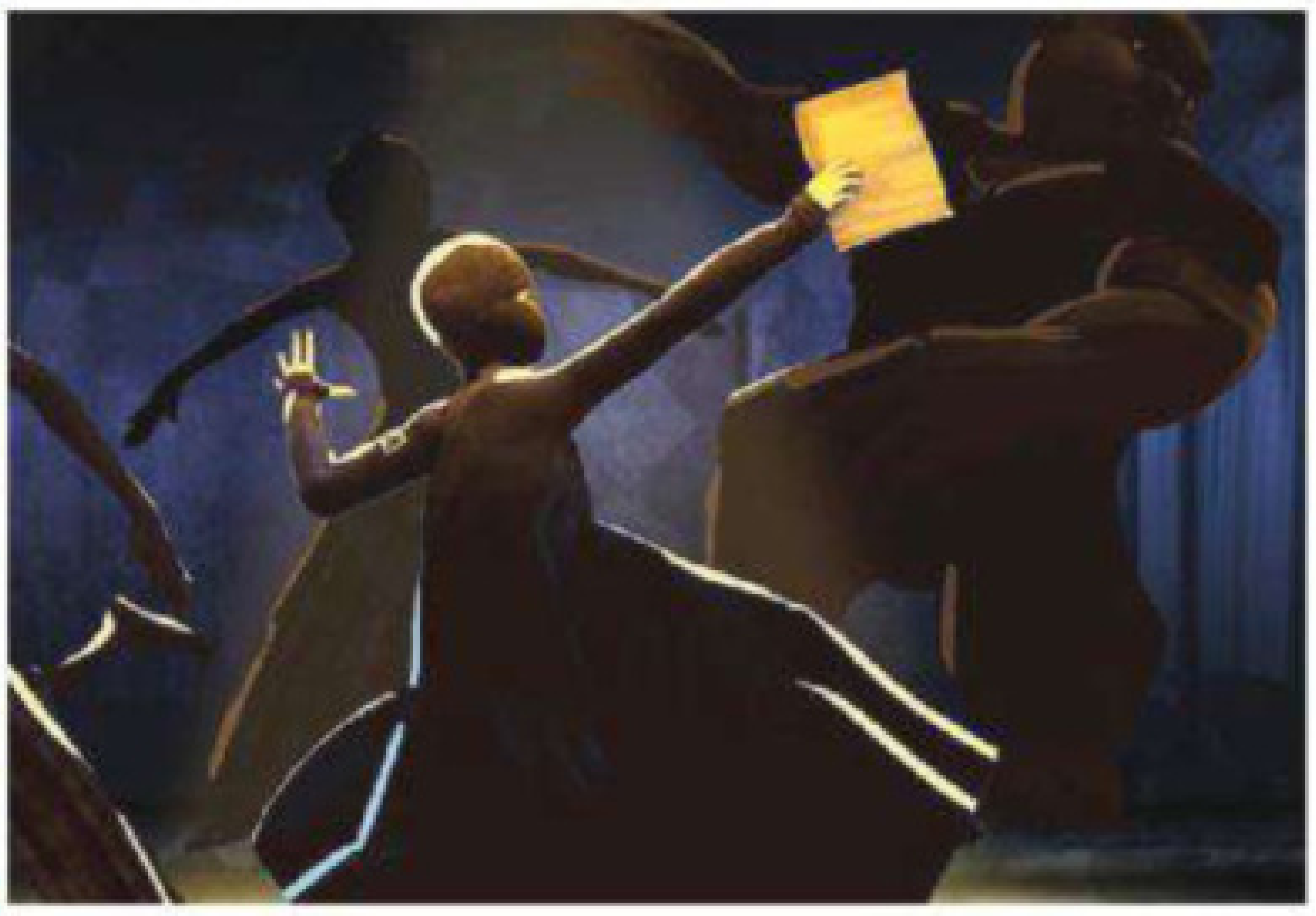
Burka Avenger is Pakistan's first-ever animated TV series and already a phenomenon. Within three days of the show's debut, its website received 4 million hits. Since then, the 13-episode first season has been recognized with a Peabody Award and the International Gender Equity Prize. The pilot—in which Burka Avenger back-handsprings over telephone wires to confront Taliban-esque baddies, one of whom drops his pants in fear—is available on YouTube with English subtitles; there are talks to bring all 13 episodes to iTunes.

Show creator and Pakistani pop star Aaron Haroon Rashid is being inundated with offers from around the globe—from a Bollywood director who wants to make a live-action film to U.S. publishers eager to release graphic novels. "No Pakistani movie or television show has ever gotten this much attention in the history of Pakistani media," says Rashid, 41, noting that his country's 80 TV channels are otherwise full of soaps and political talk shows.

In many ways Rashid is an unexpected media king. His parents met in London, where his Pakistani father was working and his New Zealander mother was singing with the Royal Opera Company. Rashid was born in London but raised in Islamabad. He spent his childhood living under the fundamentalist rule of President Mohammad Zia ul-Haq, who banned Western culture from the airwaves. Rashid nourished his creative soul with a heavy diet of comic books and pop records his parents would bring home from their

COURTESY OF UNICORN PRODUCTION





↑ (Top right) *Burka Avenger* creator Aaron Haroon Rashid

travels. When he was 16, he formed a break-dancing crew with his friends and performed in one of Islamabad's popular marketplaces for an audience of 300. "At the time, it was against the law for crowds to gather in public, so police came charging out with their batons and whistles trying to break us up," he remembers, clearly tickled by his public act of youthful rebellion. "My 10-year-old brother was there, and I grabbed his hand and we all started running wildly."

After earning a business degree at George Washington University in the early '90s, Rashid returned to Pakistan and enjoyed years of fame, first in the pop band Awaz and then as a solo artist under the name Haroon. But even as a pop star he was driven by a deep sense of moral responsibility. "I was always aware that I had a platform," he says, "and getting positive messages out is more pressing than the idea of sex, drugs, and rock & roll."

In 2010, Rashid was horrified to read accounts of extremists shutting down girls' schools in northern Pakistan. "That's when I started imagining somebody standing up to these bad guys, and who would be better than a schoolteacher?" says Rashid, whose mother and sister have both worked as teachers. "In Pakistan, education for girls is not given a priority. Even in middle-class families, the parents will be like, 'Okay, we're going to send our son to university, but our daughter, she doesn't need to study, she's going to be married off anyway.'"

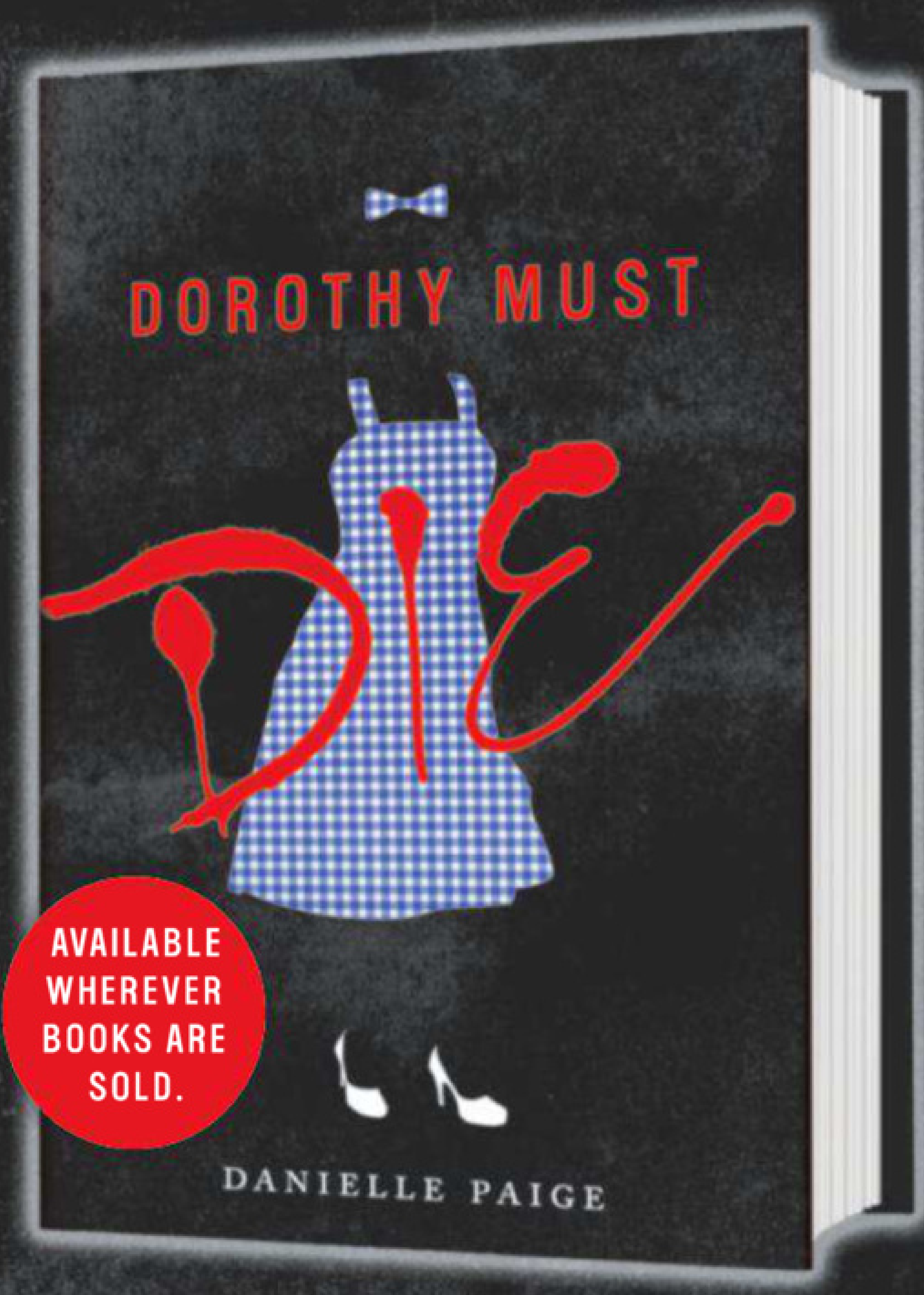
From the beginning, Rashid mandated that his cartoon heroine wouldn't fight with guns. He ripped up early sketches depicting twentysomething Jiya as too curvy. "I didn't want to go down the common path of objectification and hypersexualization, especially since we're creating a children's program," he says. He also withstood early criticism from Pakistani feminists who mistakenly thought that the burka, a symbol of subjugation to many women, gave his character her power. "It's her disguise," he explains. "She leaps off rooftops and fights bad guys and wears burkas—there's nothing of it that reeks of oppression."

The *Burka Avenger* fan base extends far beyond Pakistan's borders, and includes Marvel Comics editor Sana Amanat, a Muslim American. "I was just so happy to hear that Rashid made this character who was a strong, adorable, well-meaning woman," says Amanat, who recently spearheaded the relaunch of the 45-year-old *Ms. Marvel* comic-book series with a new alter ego: a 16-year-old Muslim American from Jersey City named Kamala Khan. (The first issue, released in February, is now in its fourth printing.) "Having some representation of your identity and experience on television or in a comic book is so empowering," she says.

Back in Islamabad, Rashid and his team of more than 40 animators, artists, and writers are wrapping *Burka Avenger*'s second season, to air this fall. He promises more plotlines of Jiya taking on issues such as sectarian violence, child labor, and women's equality in the workplace. One story line you'll never see is her search for a Prince Charming. "She has other priorities right now," says Rashid. "She's more concerned about saving the world." ■

BURKA AVENGER: COURTESY OF UNICORN PRODUCTION (2); RASHID: COURTESY OF HAROON RASHID

THERE'S A NEW GIRL FROM KANSAS IN OZ...
AND SHE HAS A MISSION:


DOROTHY MUST DIE
DANIELLE PAIGE

AVAILABLE WHEREVER BOOKS ARE SOLD.

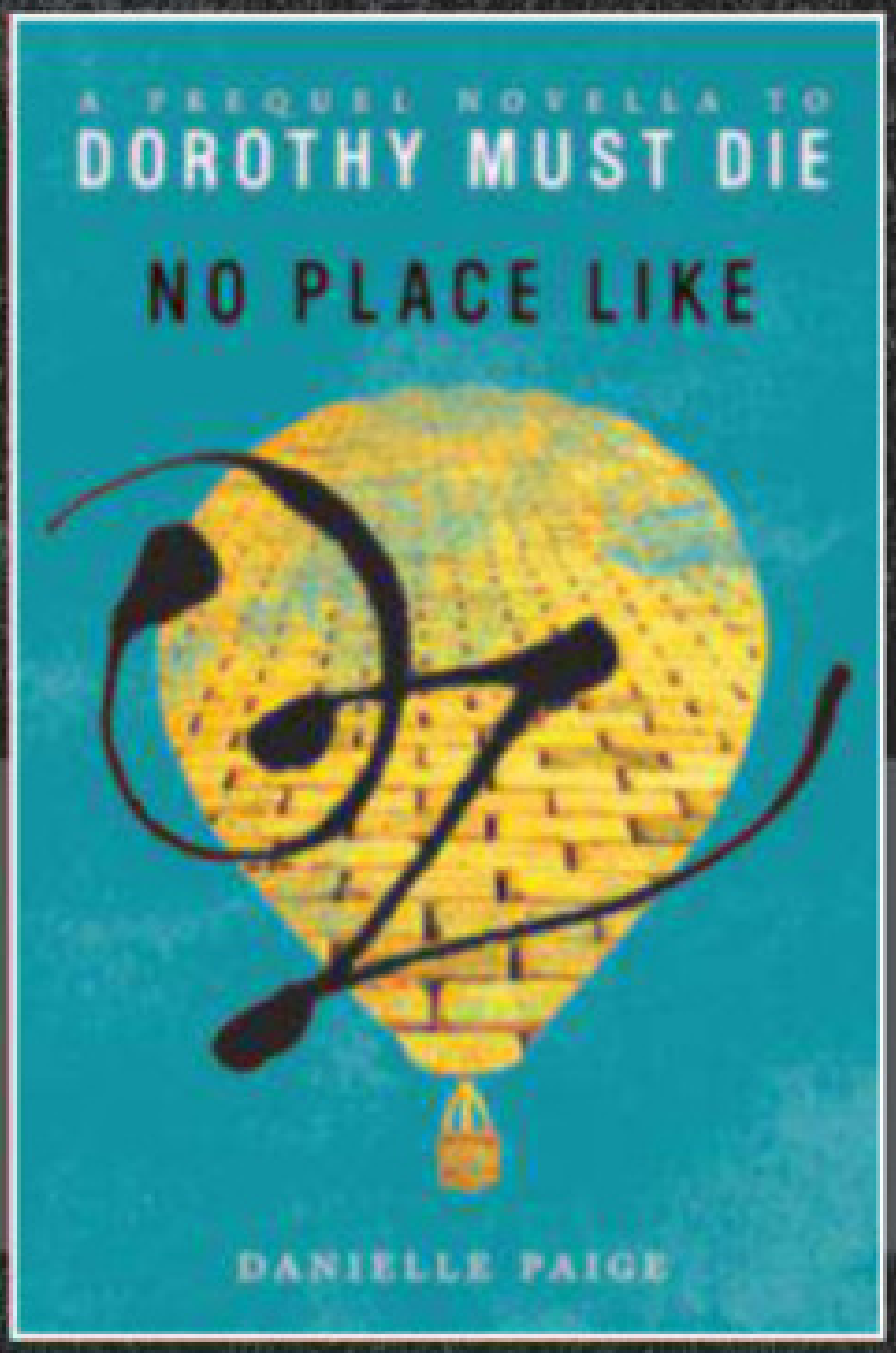
REMOVE
THE TIN WOODMAN'S HEART,

STEAL
THE SCARECROW'S BRAIN,

TAKE
THE LION'S COURAGE.

AND THEN—
DOROTHY MUST DIE.

GOOD IS WICKED, WICKED IS GOOD in this epic reimagining of *The Wonderful Wizard of Oz*. You'll never look at Dorothy the same way again. . .


A PREQUEL NOVELLA TO
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NO PLACE LIKE
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DANIELLE PAIGE

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Discover how Dorothy went from sweet Kansas girl to ruthless dictator of Oz in this prequel novella—available as an ebook only.

/dorothymustdie

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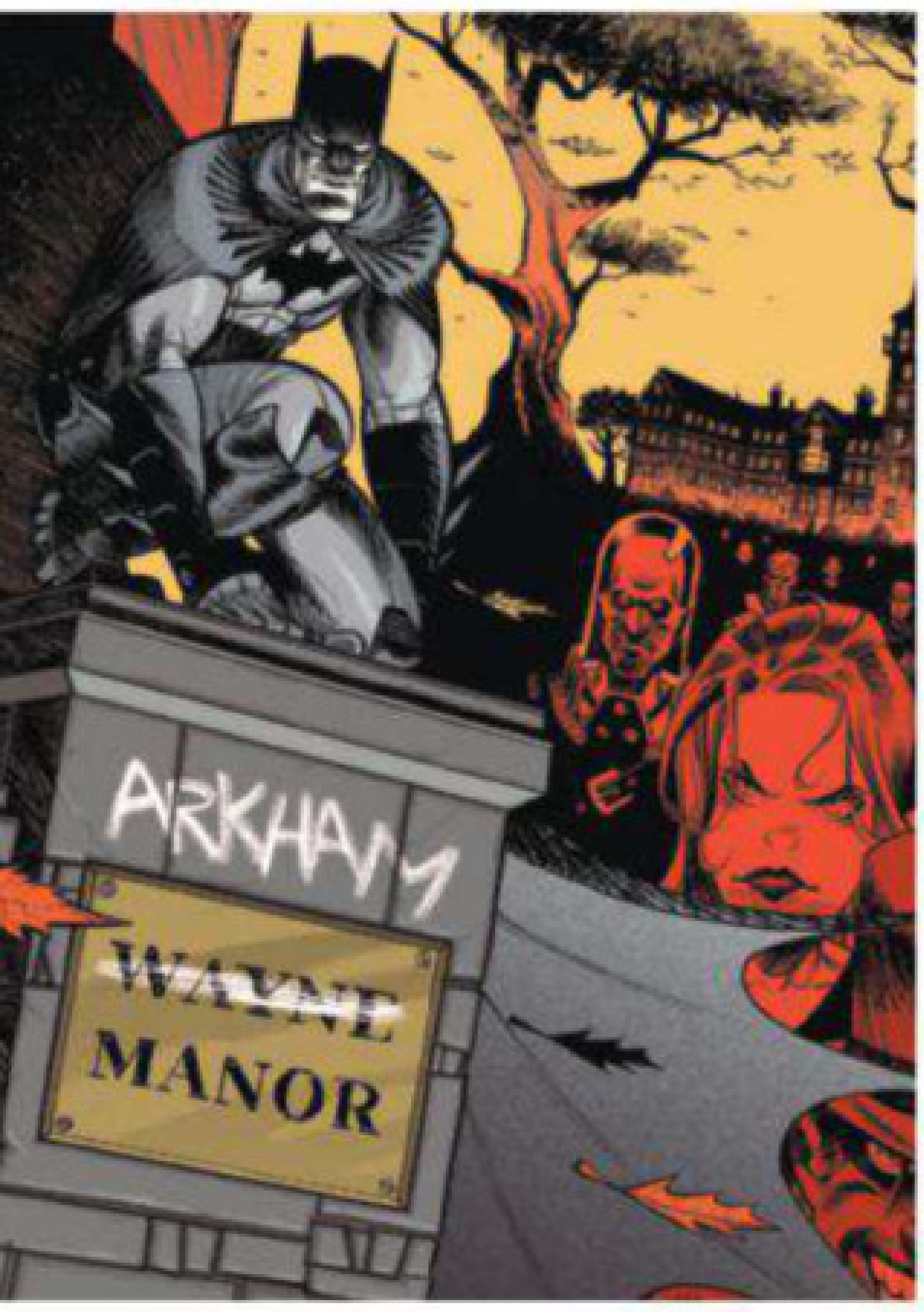
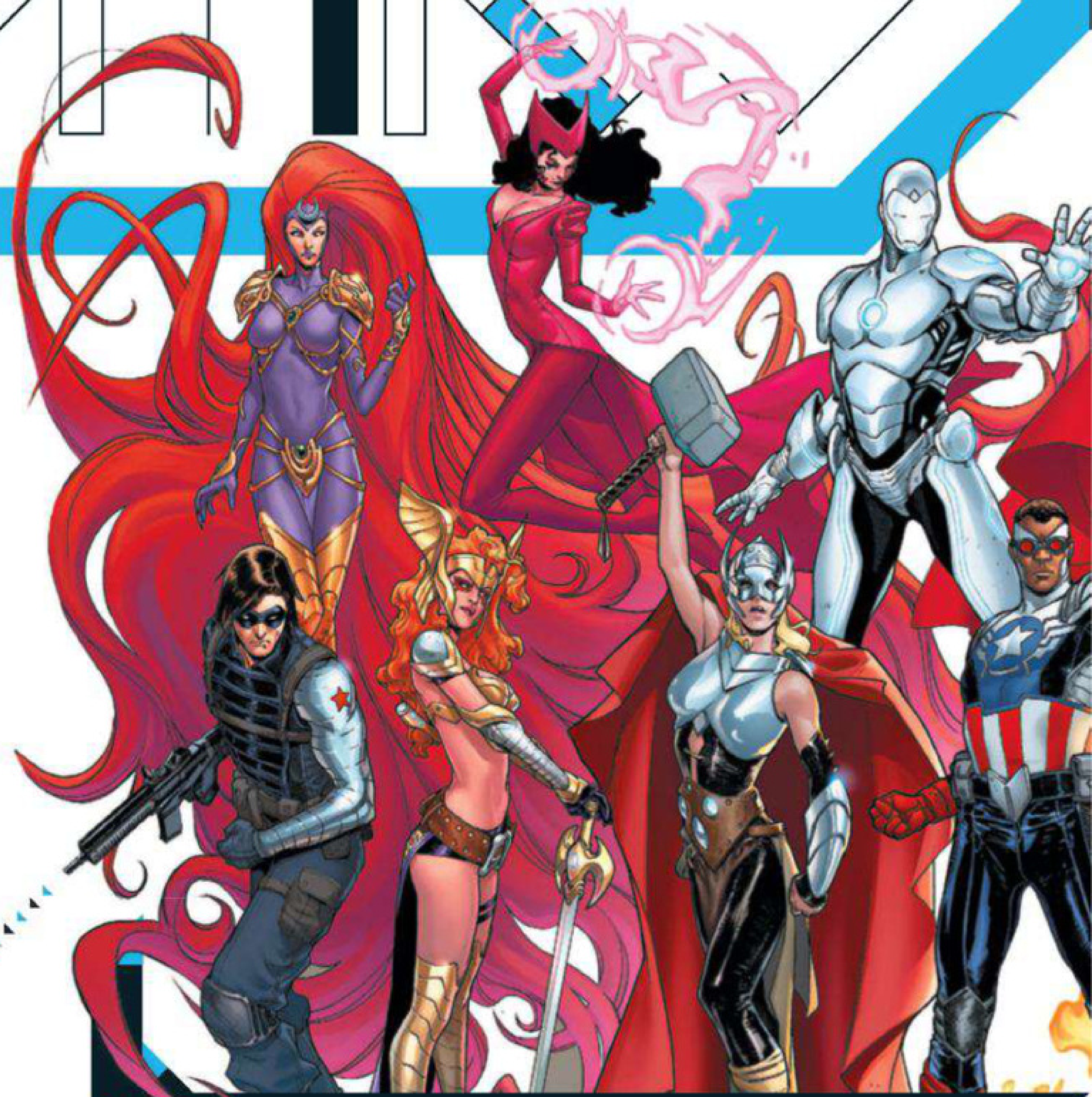
COMICS

Arkham Manor

◆ **WRITER** GERRY DUGGAN
◆ **ARTIST** SHAWN CRYSTAL
◆ **RELEASE DATE** OCT. 22

GOTHAM CITY'S crazies take center stage in a Batman spin-off that reconfigures Wayne Manor into the local institution for the criminally ultra-insane. "The first Arkham Asylum was a large converted home," says writer Gerry Duggan. "Now history is repeating itself." The series will introduce several new baddies alongside familiar faces like Mad Hatter. Just don't expect the change of venue to improve the villains' mental health. "If it's possible, we've made their lives worse," Duggan says. The first issue kicks off a murder mystery, with inmates turning up dead. The chief suspect? Well, everyone. —DARREN FRANICH





AVENGERS NOW!

◆ **NEW BOOKS**
SUPERIOR IRON MAN
ALL-NEW CAPTAIN AMERICA
THOR

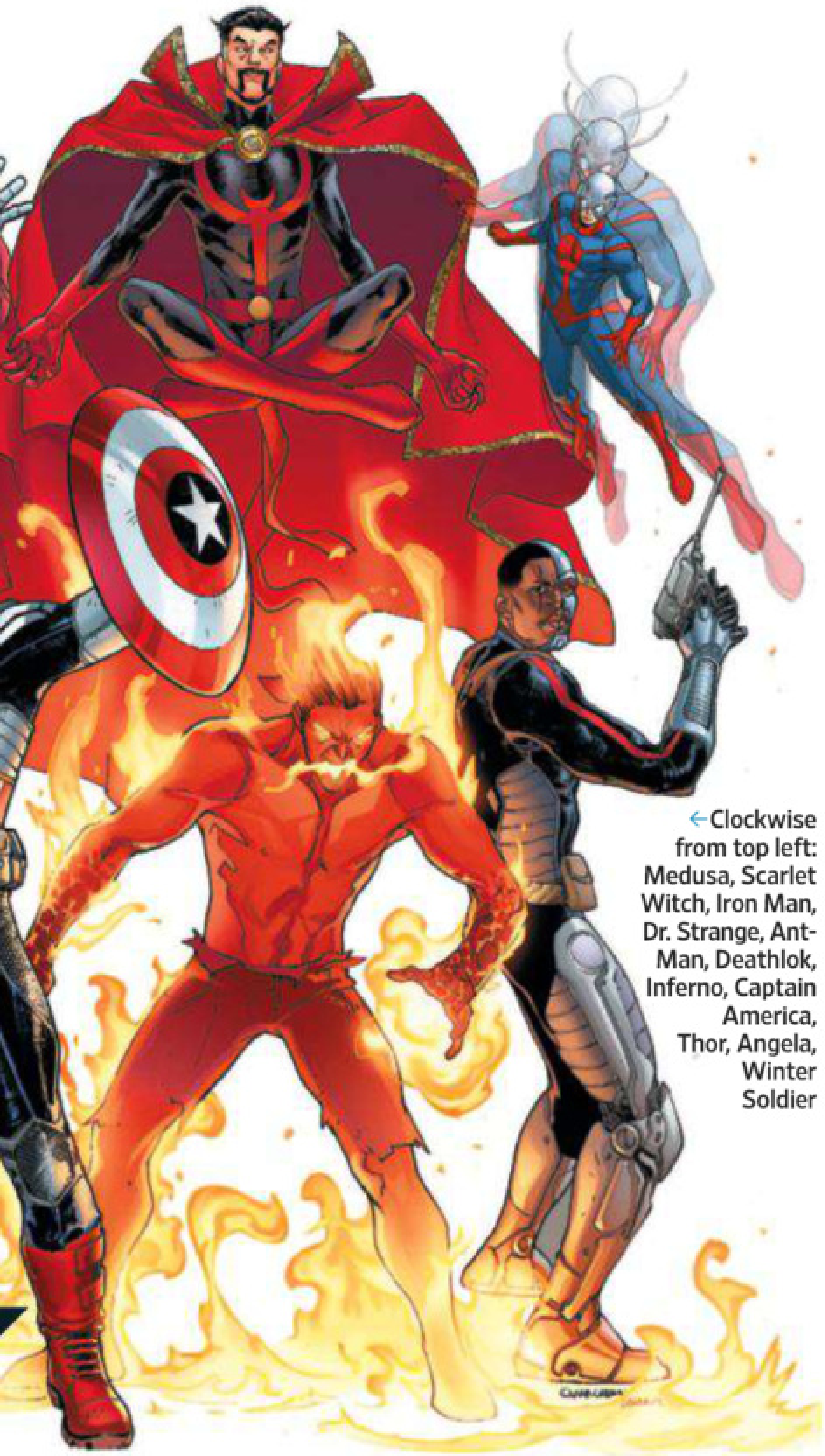
◆ **WRITERS/ARTISTS**
MULTIPLE

◆ **STARTS**
OCTOBER TBA

I

IF YOU'RE reading this issue start-to-finish, you've already seen Iron Man, Captain America, and Thor in their film incarnations. Check out the image above. A bit different, right? "They are all undergoing significant changes," says Marvel Comics editor in chief Axel Alonso. It's all part of *Avengers NOW!*, an initiative that includes reimagined series for the Big Three. In *Superior Iron Man*, Tony Stark heads to San Francisco with ambitious plans and an iPod-white suit. In *All-New Captain America*, an African-American character dons the Stars and Stripes. And *Thor* sees a woman assume the

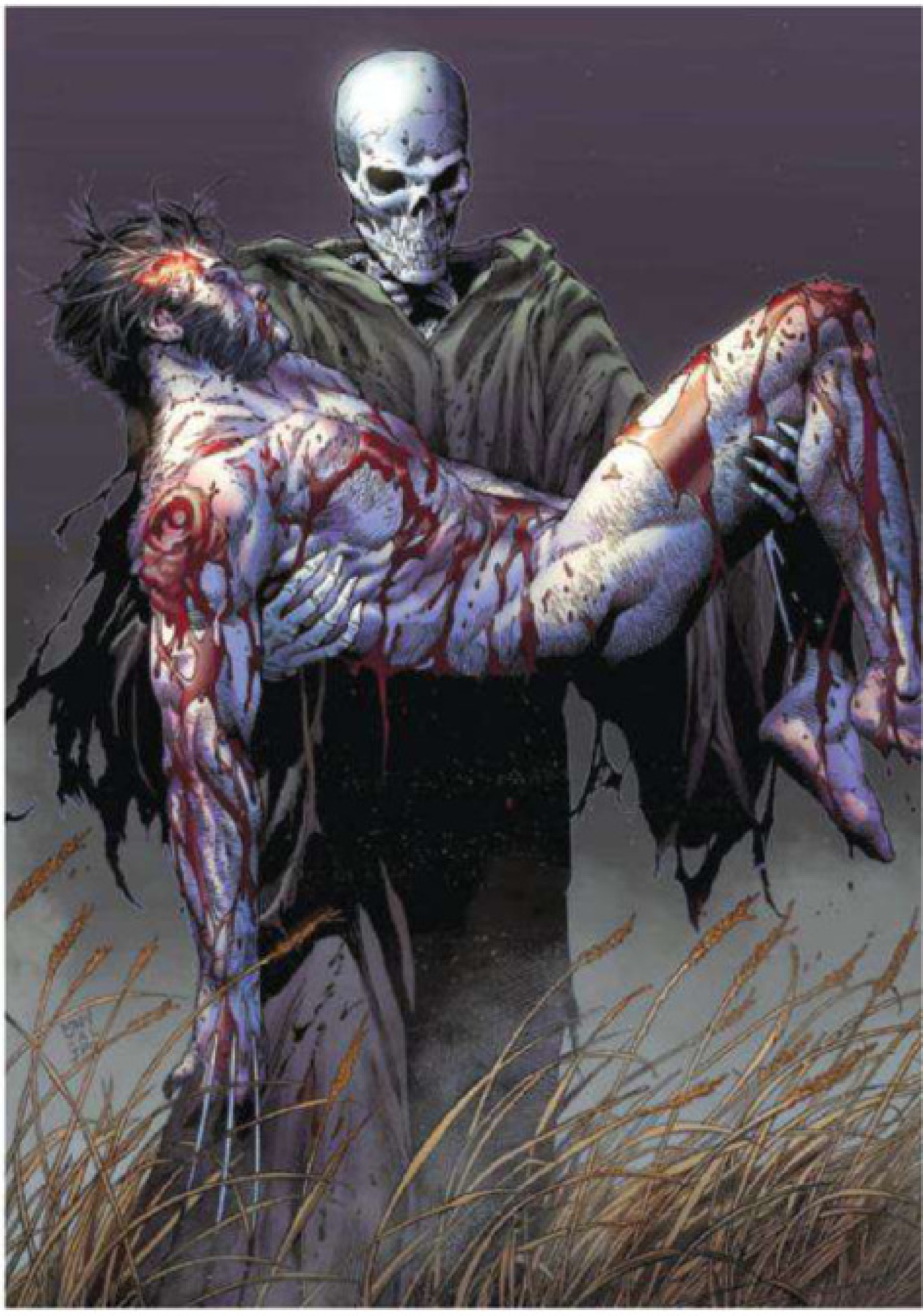
ARKHAM MANOR: COURTESY OF DC COMICS



←Clockwise from top left: Medusa, Scarlet Witch, Iron Man, Dr. Strange, Ant-Man, Deathlok, Inferno, Captain America, Thor, Angela, Winter Soldier

thunder god's powers. "You aren't gonna find out who [the female Thor] is for some time," says Alonso. "It's a slowly unfolding mystery." *Avengers NOW!* will stretch over a bunch of new titles and expand roles for soon-to-be movie leads (Dr. Strange, Ant-Man), female characters (Angela, Medusa), and deep bench players such as Deathlok. It's part of a broader attempt to use Marvel's enhanced place in pop culture to bring in fresh readers. Says Alonso, "Since Cap, Thor, and Iron Man—hell, *Nick Fury*—are globally recognized figures, *Avengers NOW!* helps us woo more people to the table." And then overturn that table, apparently. **—DARREN FRANICH**

COURTESY OF MARVEL (2)



DEATH OF WOLVERINE

- **WRITER** CHARLES SOULE
- **ARTIST** STEVE McNIVEN
- **RELEASE DATE** SEPT. 3

A RUNTY CANADIAN named Logan with claws and mutton-chops—that's the elevator pitch on Wolverine, which makes his eclectic history all the more impressive. "He's been a soldier, a victim of terrible experiments, a teacher," says Marvel executive editor Michael Marts. "He's been in logging camps!" In a four-issue miniseries released weekly this September, writer Charles Soule and artist Steve McNiven tap all those aspects of the character's 40-year backstory—just in time to kill him off. But isn't the most famous X-Man supposed to be immortal? "Wolverine has lost his healing factor that lets him heal rapidly from any injury," Soule explains. Naturally, the hirsute hero faces mortality in his own way. "He's been portrayed as a failed samurai," says Soule. "I wanted to make the story about a man being able to go to death with grace and honor." Death has claimed major comic-book characters before—Superman, Batman, Captain America—but Marvel promises that Logan's passing will have immediate ramifications. "Wolverine casts a long shadow," says Marts. "When that shadow is gone, a lot of things crawl into the light." **—DARREN FRANICH**

THE INFINITELY INCREDIBLE, IMPOSSIBLE LIFE OF **JIM STERANKO**

HE'S BEEN A CRIMINAL, AN ESCAPE ARTIST, AND A ROCKER, AND HE REMAINS ONE OF THE MOST INFLUENTIAL COMIC-BOOK ARTISTS AND WRITERS EVER. MEET THE MAN WHO MADE **NICK FURY** COOL AND GAVE **INDIANA JONES** HIS BULLWHIP.

◆ **BY JEFF LABRECQUE**

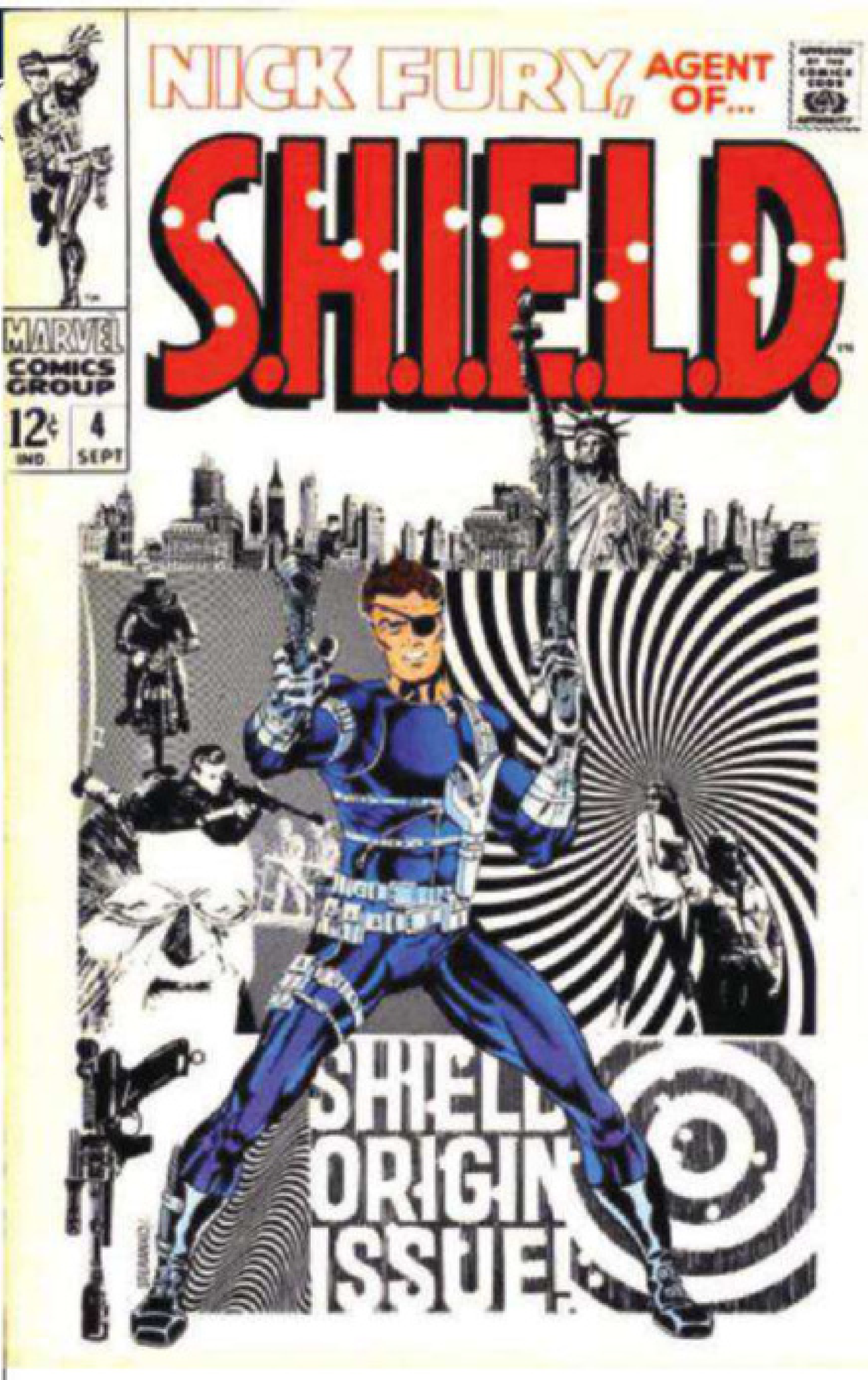
← Jim Steranko in front of a new cover for the upcoming Dark Horse version of his 1976 graphic novel, *Red Tide*

IN THE UNIVERSE OF COMIC BOOKS, Jim Steranko is a superhero. While writing and drawing *Nick Fury, Agent of S.H.I.E.L.D.* for Marvel Comics in the 1960s, he elevated 12-cent rags into modern art, with mature themes and storytelling innovations that attacked the page and stripped it of its strictly formatted structure. Eye-patched Nick Fury had been a second-tier Marvel character who couldn't even carry his own book—he slummed in *Strange Tales* with Dr. Strange—but in Steranko's hands, his adventures read like a James Bond film directed by Salvador Dalí. "Jim's work was very powerful, very sexual, very cinematic," says Scott Dunbier, director of special projects at IDW Publishing. "It was unlike anything that was coming out at the time, and to this day, there are guys out there who feel that Jim Steranko is the greatest comic-book artist of all time."

Steranko. The name alone evokes awe in serious comic-book fans who recognize that the 30 stories he told in the late '60s—including some classic *Captain America* and *X-Men* titles—were a thunderclap, and a turning point, for the industry. "For a guy who has produced a fraction of the pages that someone like Will Eisner or Jack Kirby produced, I challenge you to find someone who has cast a longer shadow," says Matt Fraction, who writes Casanova, a character heavily influenced by Steranko's superspy. "If Eisner gave comics their brains and Kirby gave them their strength, Steranko gave comics their cool."

From the moment he walked off the street into Stan Lee's Marvel office and left with the *Nick Fury* assignment, Steranko himself epitomized cool. Longtime Marvel secretary Flo Steinberg used to say the

↓ A 1968 cover of *Nick Fury, Agent of S.H.I.E.L.D.*


NICK FURY, AGENT OF...
S.H.I.E.L.D.
MARVEL COMICS GROUP
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4 SEPT
SHIELD ORIGIN ISSUE!

staff all looked like sweaty schlubs, except for the dashing fellow who always wore a suit and skinny tie. That was Steranko, and he melded his persona with Fury's, giving the lowercase superhero his fashion sense, his attitude, even his swanky apartment.

If part of Fury was Steranko, the reverse was also true. Steranko cultivated a larger-than-life image—a real-life cross between Chuck Norris and Dos Equis' Most Interesting Man in the World. Before his comic-book fame, he was a hardscrabble kid from Pennsylvania coal country who became a professional magician, a Houdini-esque escape artist, and a rocker who played dates with Bill Haley and claims to have invented go-go girls. After Marvel, he penned a noir mystery that may have been the first graphic novel, produced a two-volume *History of Comics*, flummoxed Orson Welles in a battle of wits, conceived the look of Indiana Jones for George Lucas and Steven Spielberg, and published *Prevue*, a long-running monthly entertainment magazine. He inspired the daredevil-turned–comics writer Joe Kavalier in Michael Chabon's award-winning novel *The Amazing Adventures of Kavalier & Clay*, and Jack Kirby based the comic book *Mister Miracle* on his exploits. Oh, and he says he thrives on only two hours of sleep.

In person, the 75-year-old is a live wire of energy, still dapper and a master raconteur. Think Robert Evans with an acrobat's demeanor, jumping out of his seat to demonstrate a gladiator's slashing technique or firmly gripping a guest's wrist to re-create a confrontation he had with a stubborn editor who crossed him decades ago. He relishes his fame and infamy, though he mixes it with hints of humility: "There's a lot of stuff that's been written [about me], but really it's like R. Crumb says, 'It's only lines on paper.'"

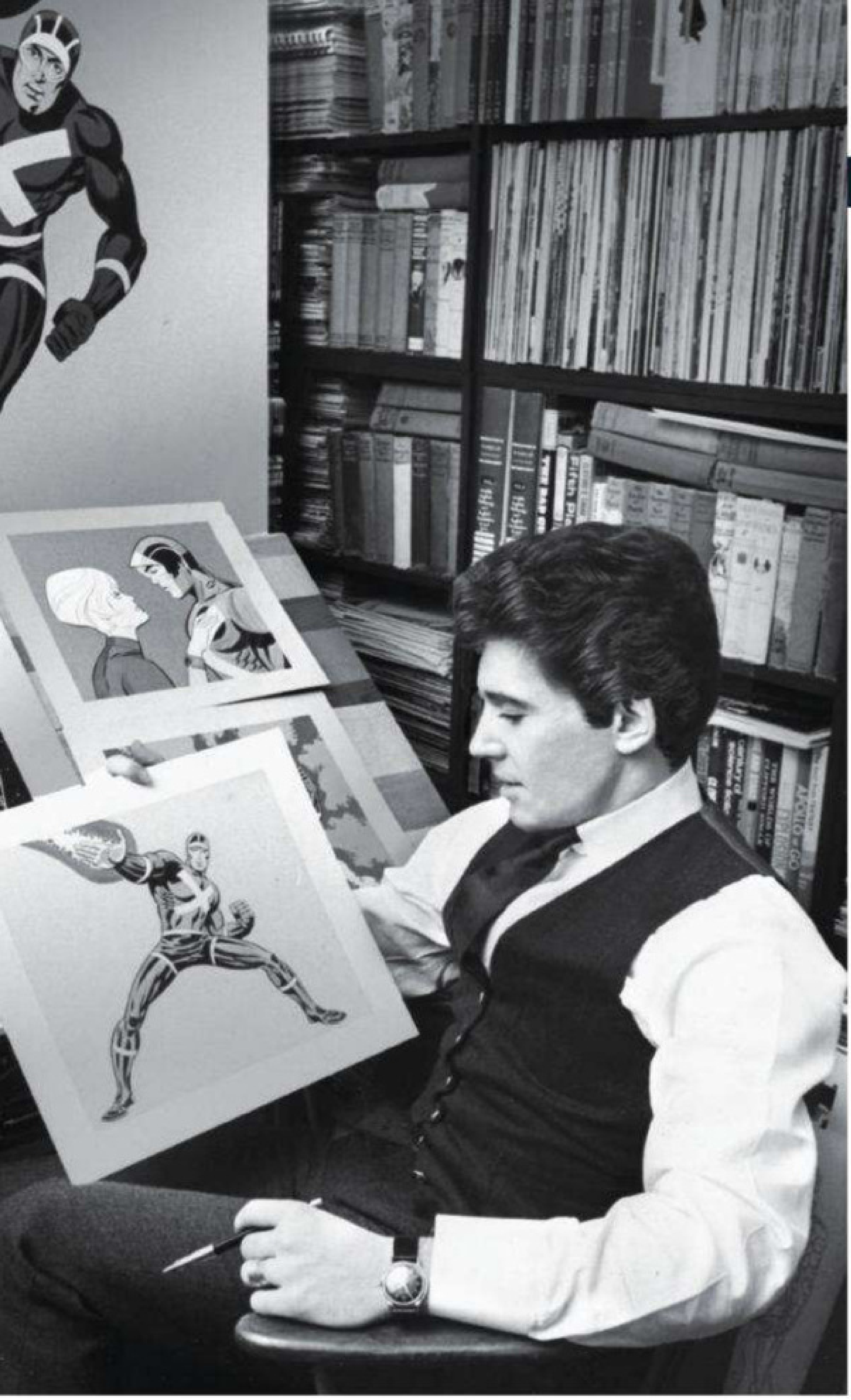
Growing up in Reading, Pa., Steranko learned to read from his uncle's dog-eared comics. *Captain America* was his favorite, not only because the patriot fought Nazis at a time of real national crisis but because he represented hope to a poor kid who was savagely and repeatedly beaten by a local gang of teenage hoodlums. "I began to get the idea that they'd kill me sooner or later," he says. "I never expected to live past my teens, but if you're going to die tomorrow, you can do anything because you have nothing to lose."

He eventually took on his tormentors with knives and zip guns, followed by his own run-ins with the law—car thefts and burglaries. He was drawn to danger. Studying Harry Houdini's work and developing his own methods for lock breaking, he became regionally famous for death-defying escapes from local jails, straitjackets, and underwater steel barrels.

In his 20s, Steranko rediscovered comic books while juggling a full-time job as an art director at an advertising agency—he was the Don Draper of eastern Pennsylvania—with burgeoning careers as the lead singer and self-taught guitarist of a jazz-rock band and the author of how-to books of magic tricks. (One card trick ultimately stumped Welles.)

At a New York comics convention in 1965, one of his etchings caught the eye of *Captain America* co-creator Joe Simon, who was then editing Harvey Comics. Simon hired Steranko and built issues around his characters, including the Glowing Gladiator and Magic Master, to challenge Marvel and DC. All the series tanked, but Steranko built up the courage to ask Simon if he could draw one of the minor books. "In his infinite wisdom, Joe said, '*You* can't draw.'" Steranko's response: "F---! You! Joe!"

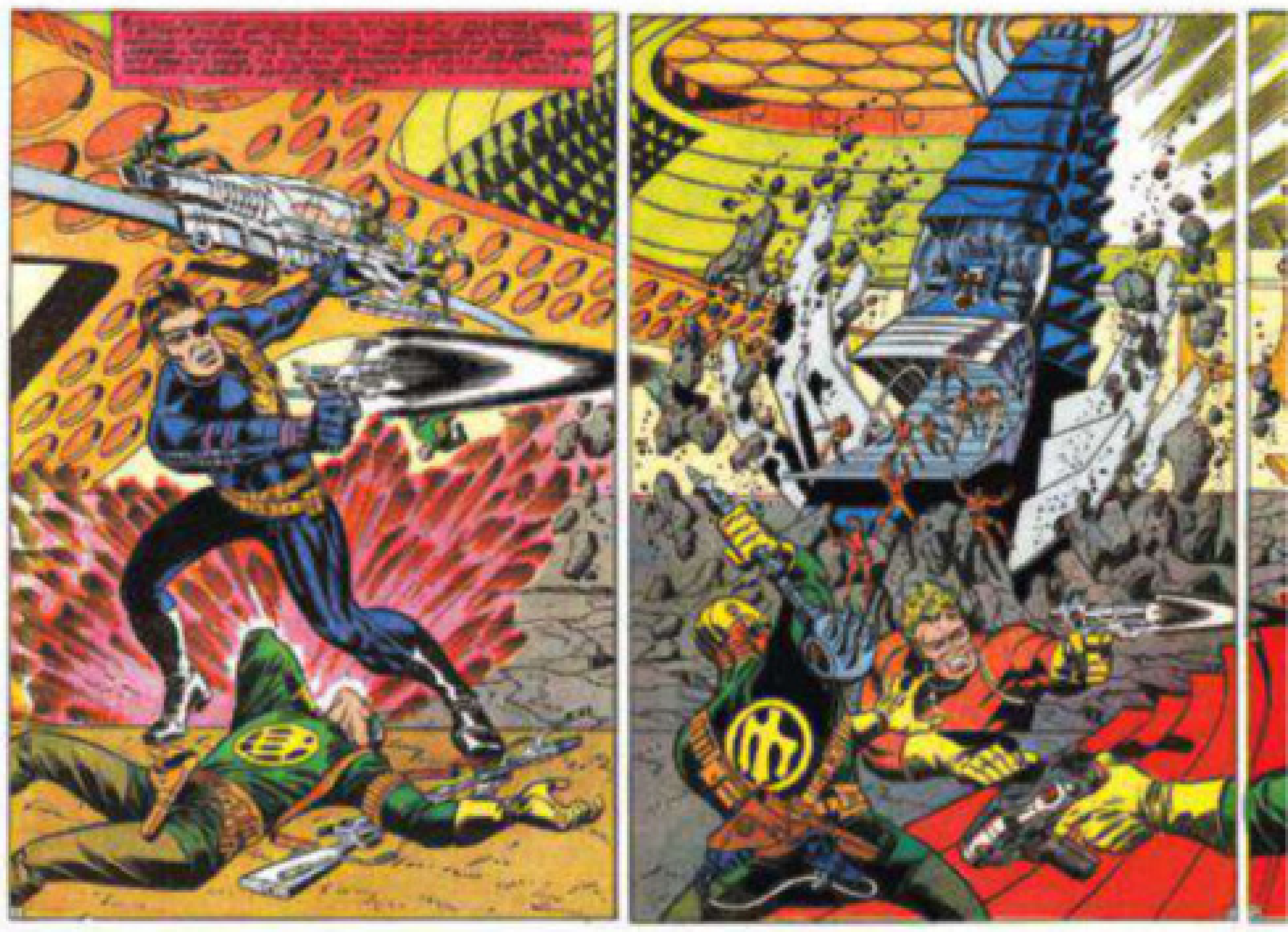
(PREVIOUS SPREAD) COURTESY OF JIM STERANKO; (THIS SPREAD) COURTESY OF JIM STERANKO (3)



↑ Steranko in his studio circa 1966

He took his talents to Marvel, where he inherited *Nick Fury* from Kirby and became the only person at the time to both write and art a book, expanding the comic-book canvas with visual storytelling he'd absorbed from film directors such as Michael Curtiz and Alfred Hitchcock. His work enthralled more sophisticated readers—but irritated nervous Marvel brass. "Marvel called themselves the House of Ideas," says Steranko. "Don't make me laugh. Every idea I brought to them was just about a fight." To thwart editorial interference, Steranko met his deadlines, but barely. "I learned the hard way that whenever I brought a story in ahead of time, a tinkering process would go on," he says. "So if the deadline was Thursday at four, you could expect me there at three."

↓ This famed spread from a 1967 issue of *Nick Fury*...



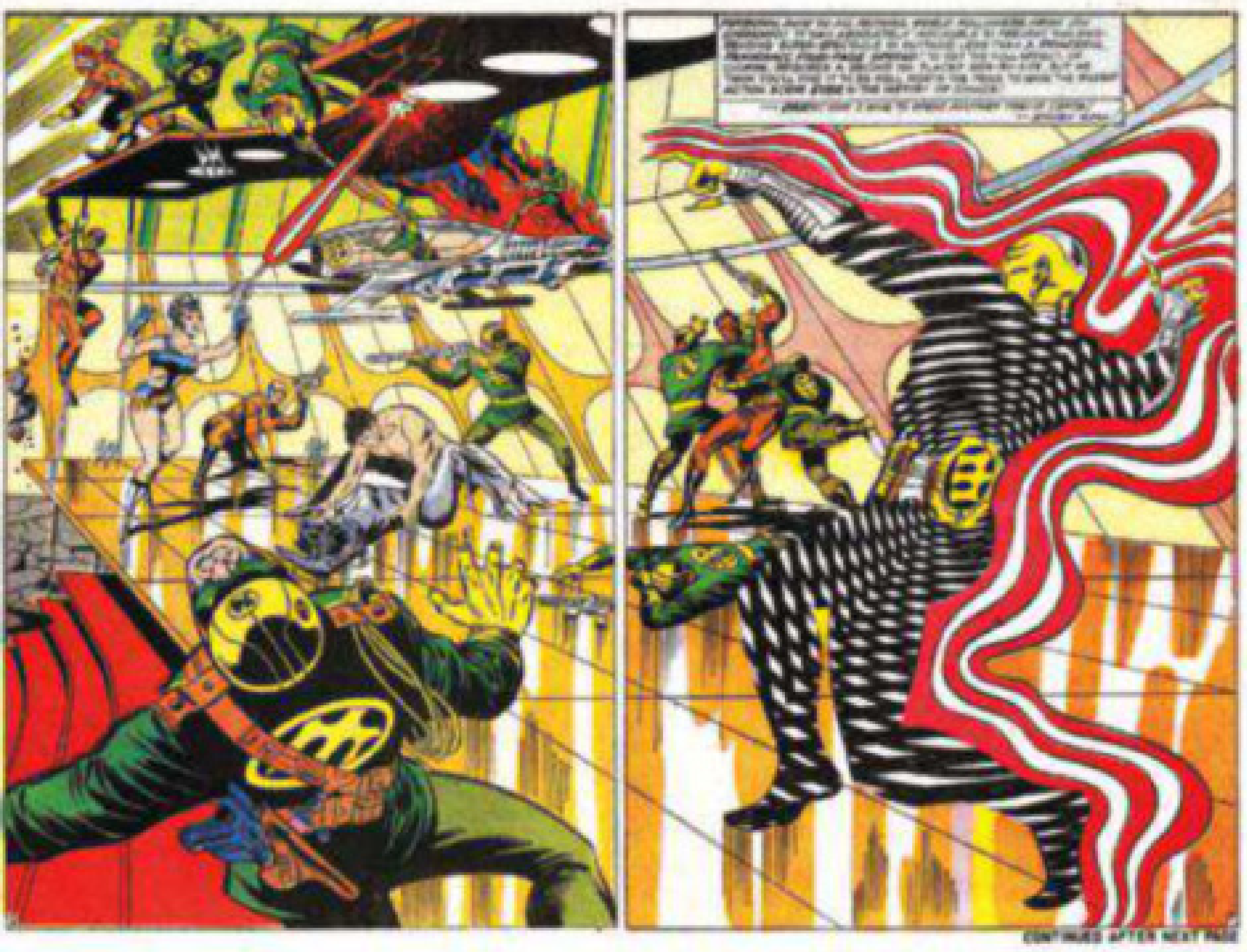
Lee responded by bringing Kirby back for a fill-in *S.H.I.E.L.D.* issue, ruining Steranko's continuity and instigating one of their first big fights. Their friendship always rebounded, and as a consolation, Steranko wound up with a bigger assignment: Captain America. "Captain America is in a class by himself," says Steranko, who wrote and drew the character in the mold of the pantherlike Burt Lancaster. What does he think of the current big-screen Cap? "There are very few people who could play Captain America, because he is the quintessential voice of authority," he says. "Chris Evans doesn't quite get there—he looks like he just graduated from college."

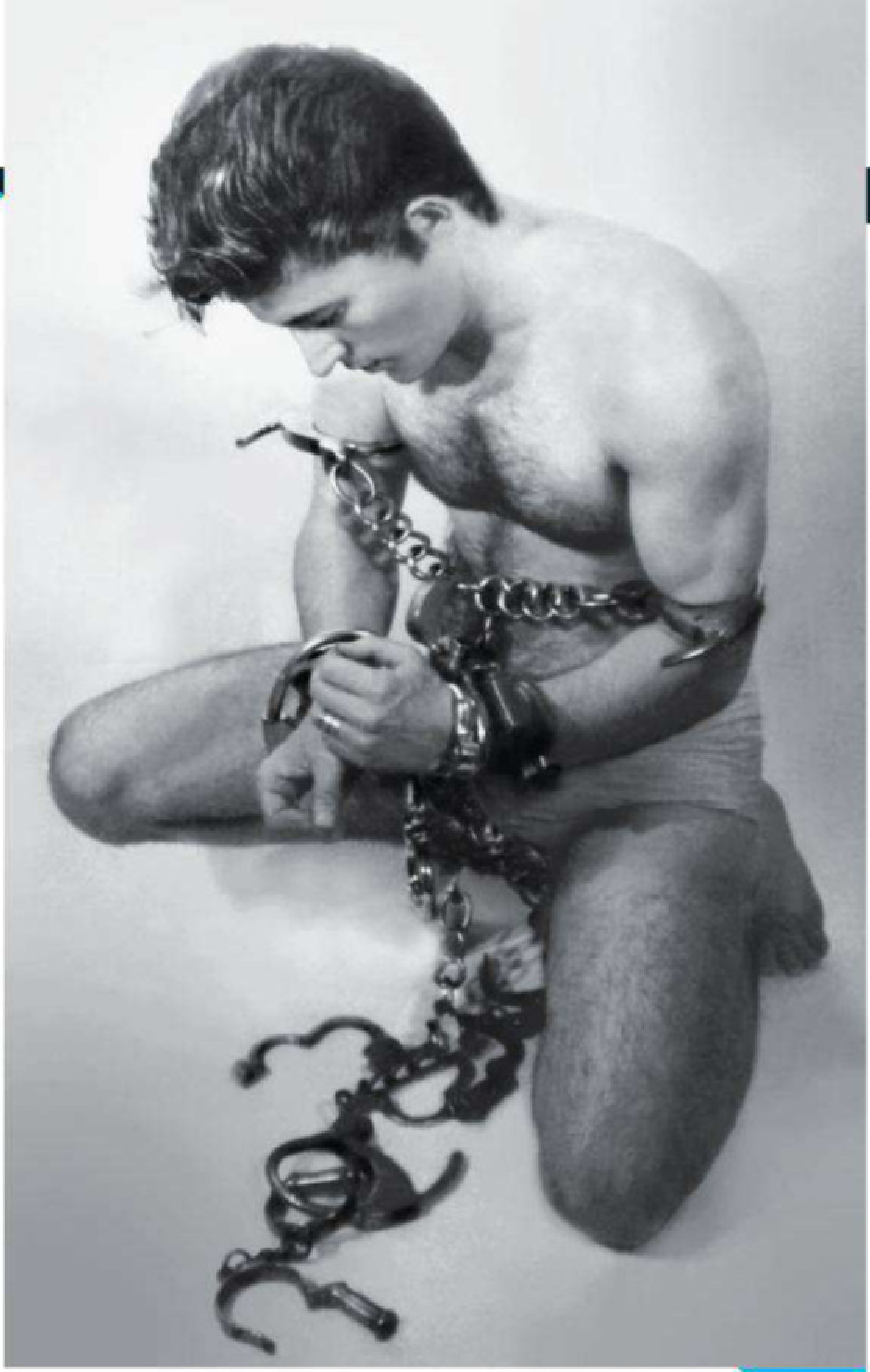
Steranko has long been at the nexus of comic-book culture and cinema, most notably designing Indiana Jones' look. "George [Lucas] and I had old movies, comic books, and TV in common, so I pretty much knew what he had in his mind," says Steranko. "He said, 'I'd like him to wear a hat like Bogart wore in *The Treasure of the Sierra Madre* and a leather bomber jacket like I wear.' I added the khaki pants and whip."

Not surprisingly, Steranko relishes modern Hollywood's recent embrace of the superhero culture he helped advance. "This is the moment that comic books have been waiting for since they were created around 1930," he says. "I can create a million-dollar set on every page, and no filmmaker [used to be able to] do that. Hollywood technology has caught up with comics, and now we're on even roads."

He sees the seeds of his artistic storytelling everywhere. "The people who read my books when they were kids grew up to be writers, directors,

...required fans to purchase two copies to see all four panels ↓





↑ Steranko circa 1957 demonstrating escape techniques from a maze of police handcuffs and leg irons

producers," he says. "So the Steranko style is part of their life experiences, and they're turning it around and putting it into their work—just like I did when I was a kid, being influenced by films."

Chabon credits not just Steranko's artistry for that, but also his *History of Comics* books. "With the *Avengers* franchise cementing its place in American pop culture and psychology alongside *Star Wars*, where suddenly everyone considers themselves an expert on the Kree/Skrull War, that's because of Steranko," says the author. "He created comic scholarship, if you will."

That's not to say that Steranko is a fan of everything that's followed in his wake. He recently recapped the ABC drama *Marvel's Agents of S.H.I.E.L.D.* for *The Hollywood Reporter*, and harshly suggested that the entire cast needed to learn how to throw—and take—a punch. As for the modern cinematic Nick Fury, a drastic departure from the character Steranko put so much of himself into, he tries to be diplomatic: "I like Samuel L. Jackson, so I'm reserving my judgment until a Nick Fury film comes out, but [the change] may have struck a chord of desperation."

Steranko is still looking forward. ("Tomorrow is where we'll all be spending the rest of our lives!" he likes to say.) A new 10-pound book celebrating his *S.H.I.E.L.D.* issues is out this month, and he's on a personal mission to bring comic-book elements to early grade-school science and math curricula. He tweets obsessively, and still dreams of writing comic books again—if the right character becomes available.

"MARVEL CALLED THEMSELVES THE HOUSE OF IDEAS. DON'T MAKE ME LAUGH."
—JIM STERANKO

But he remains an enigma in a way. His legend is so outsize that it's tempting to think of him as a character he created rather than the man he is. Did he really slap *Batman* creator Bob Kane, as he claimed on Twitter? Or invent a pill that negates the need for sleep? Does he really eat one meal a day and take 2 a.m. jogs on his mountain property with his collection of attack dogs? (For the record: yes, no, and yes.)

For many fans, though, the truth doesn't matter. "People have been trying to prove for 50 years that he's full of s---, but no one's been able to do it," says Fraction. "There's a small handful of [comic-book] guys that I can't bring myself to speak to, and he's one of them. Either he is as great as the stories or he isn't. Either way, I don't want to know." ■

COURTESY OF JIM STERANKO (2)

Pedigree
NEW!
STACKERZ
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REAL MEAT is the #1 ingredient

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GAMES

BATMAN:
ARKHAM KNIGHT

◆ **PLATFORMS**
PS4, XBOX ONE, PC

◆ **RATED**
TBA

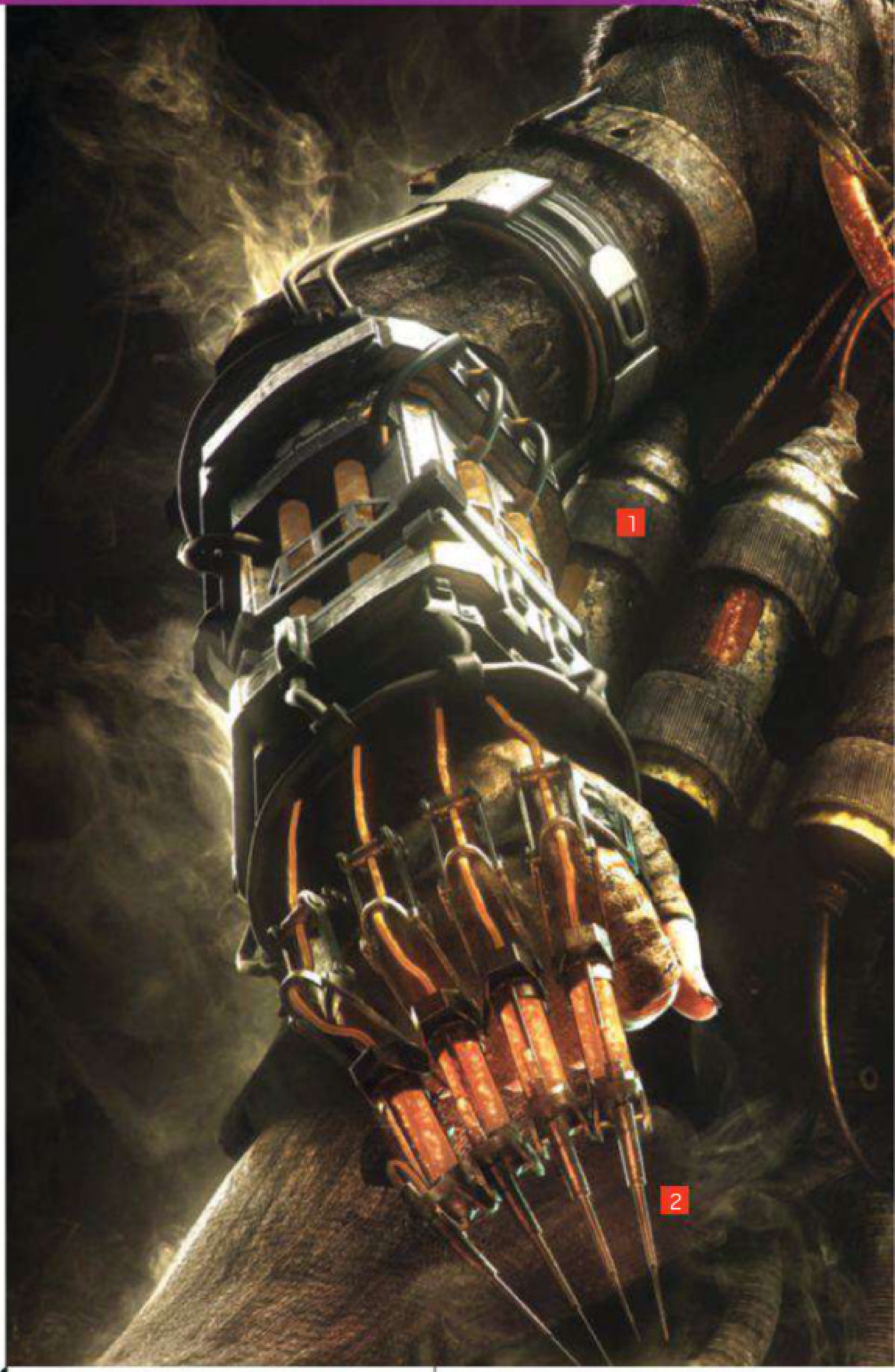
◆ **RELEASE DATE**
2015

F

FOLLOWING THE JOKER'S death in 2011's hit game *Batman: Arkham City*, Gotham City has settled into relative peace. But an old enemy has been lurking, and returns with a bang in *Batman: Arkham Knight* to cap Rocksteady Studios' acclaimed trilogy.

Since narrowly escaping Killer Croc in 2009's *Arkham Asylum*, Scarecrow has been hiding in the sewers, plotting his revenge against Batman with the help of a mysterious new villain, the titular Arkham Knight. On a gloomy Halloween night, Scarecrow threatens to detonate a fear-toxin bomb that would devastate Gotham City.

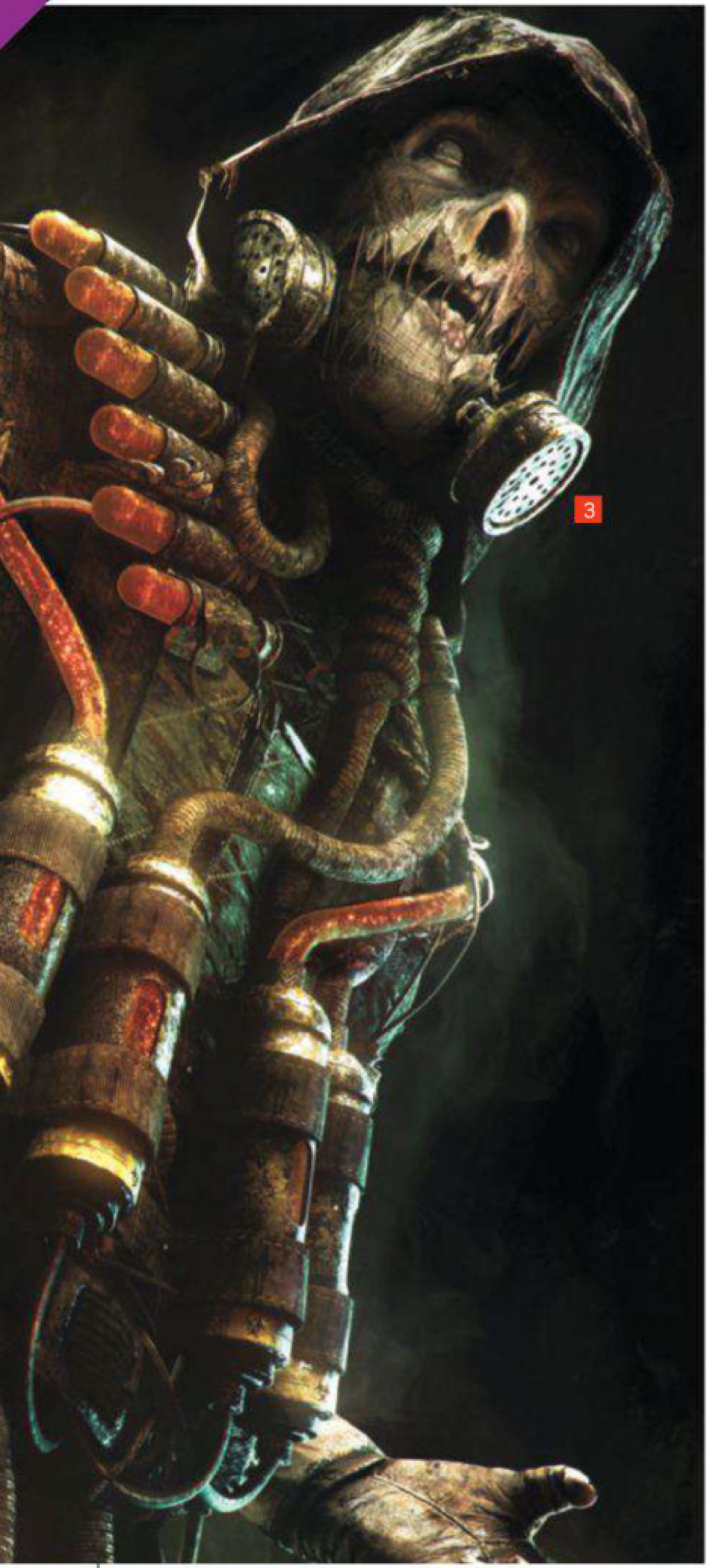
"In an interesting parallel to Batman, Scarecrow's primary weapon is fear, but he uses fear in a very different way," says Andrew Coombes, senior character artist for *Arkham Knight*. "We wanted Scarecrow to look like the physical embodiment of fear itself, and this approach has influenced every aspect of his design." Here, Coombes details how his team recaptured the "creepy magic" of Scarecrow's appearance in *Arkham Asylum*, and what nightmarish tools he'll use to terrorize the Dark Knight. **—AARON MORALES**



1
FEAR-TOXIN CANISTERS
"There are numerous canisters and gauges, and a complex tangle of pipes that snake around his body to deliver fear toxin to the syringes in his gauntlet," says Coombes.

2
SYRINGES
"The sinister syringes worn on his right hand deliver the fear toxin intravenously," he says. The syringe mechanism has a wide range of movement, effectively making them another set of creepy fingers.

BATMAN: ARKHAM KNIGHT: COURTESY OF WB GAMES; *ALIEN: ISOLATION*: COURTESY OF SEGA; *DISNEY INFINITY: MARVEL SUPER HEROES*: COURTESY OF DISNEY



3
THE MASK
The new Scarecrow has the same iconic mask, angular hood, and horrifically torn mouth, Coombes says, "but we have expanded the design and given everything a highly detailed and realistic treatment."

↑ Sigourney Weaver lent her likeness and voice to the game

ALIEN: ISOLATION

◆ **PLATFORMS**
PS3, PS4, XBOX 360, XBOX ONE, PC

◆ **RATED**
TBA

◆ **RELEASE DATE**
OCT. 7

RIPLEY, BELIEVE IT OR NOT, is back, and will once again be brought to (digital) life by Sigourney Weaver. "Crew Expendable," a downloadable episode that is free with preorders of *Alien: Isolation*, reunites Weaver with *Alien* costars Tom Skerritt, Veronica Cartwright, Harry Dean Stanton, and Yaphet Kotto. "For us to have Sigourney Weaver reprise her role for the first time in videogames is something truly special," says creative lead Alistair Hope. —**AARON MORALES**

↓ Rocket

Disney Infinity: Marvel Super Heroes (2.0 EDITION)

- ◆ **PLATFORMS** IOS, PS3, PS4, XBOX 360, XBOX ONE, WII U
- ◆ **RATED** E10+
- ◆ **RELEASE DATE** SEPT. 23; GUARDIANS PLAY SET: FALL TBA

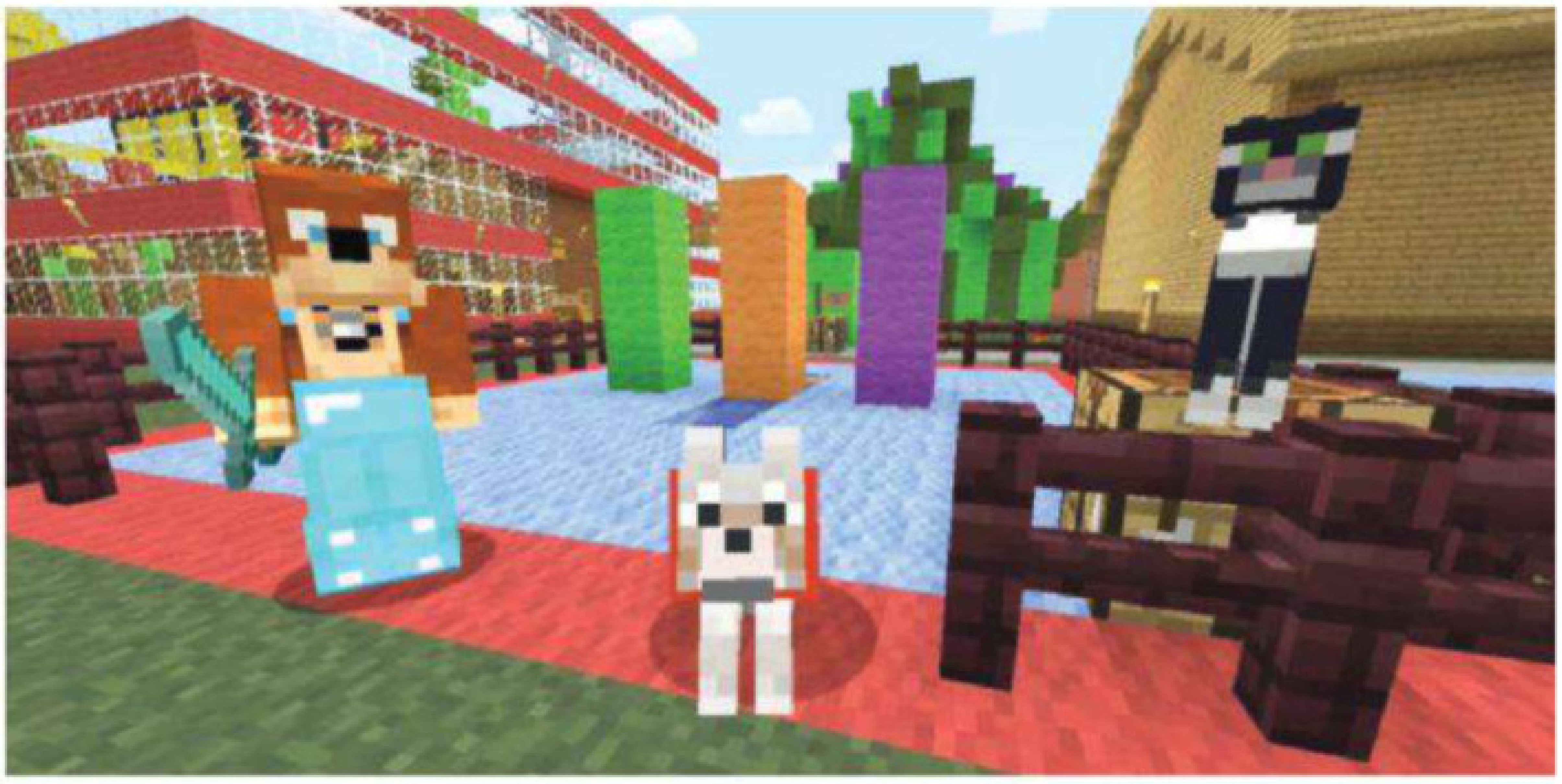
AFTER INVADING THEATERS on Aug. 1, Rocket and his ragtag Guardians of the Galaxy will storm game consoles. The Guardians add-on to the game was co-written by famed Marvel Comics scribe Brian Michael Bendis, and follows the intergalactic misfits as they try to protect a powerful cosmic object (which they stole, naturally) from the villainous Ronan the Accuser. In his new Disneyfied form, the gruff, raccoon-like Rocket has never looked cuter. Just don't tell him that. —**AARON MORALES**

Joseph Garrett photographed on June 17, 2014, in Hampshire, England

THE MISTER ROGERS OF MINECRAFT

MILLIONS OF KIDS WATCH HIS SILLY-SWEET GAMING VIDEOS ON YOUTUBE. JACK BLACK IS A FAN. NOW INTERNET STAR **STAMPYLONGHEAD**, THE CREATION OF A 23-YEAR-OLD BRITISH EX-BARTENDER, IS HEADED FOR HOLLYWOOD.

- BY NICOLE SPERLING
- PHOTOGRAPHS BY CHARLIE GRAY

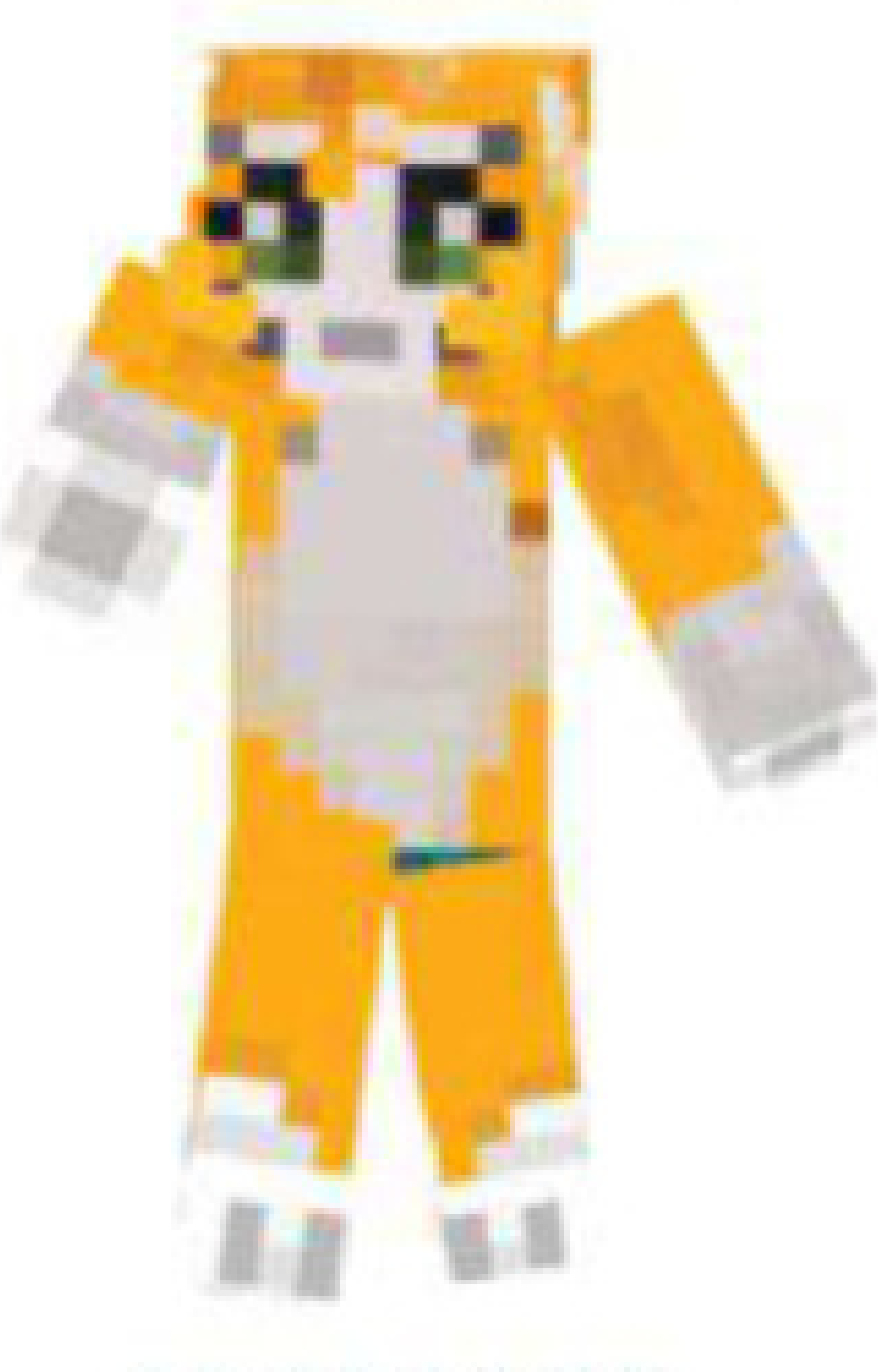


↑ L for Leeeeee x, Duncan, and Mittens in stampylonghead's Lovely World in *Minecraft*

THE NEWEST VOICE in children's entertainment is shrill, British, and very, very square. Thanks to the jaw-dropping success of the videogame *Minecraft*—a sort of online digital LEGO universe in which kids (and more than a few grown-ups) build their own worlds, play in them, and invite their online friends to join them—a 23-year-old former bartender from the south coast of England has become millions of kids' onscreen BFF.

Operating under the *Minecraft* alter ego of stampylonghead (a.k.a. Stampy Cat)—a boxy orange character with a la-di-da voice and a rat-a-tat laugh—Joseph Garrett has attracted a legion of elementary-school-age fans into Stampy's Lovely World, where he eats cake for breakfast, visits his friends iBallistic Squid and a bear called L for Leeeeee x, and embarks on often-silly adventures with dragons and aliens. "I never set out to make children's content," says Garrett, who boasts a mop of curly hair and the slight build of a man who spends most of his days in front of a computer screen. "It was more that I was enjoying making these videos, so these are the videos I'm going to make."

↓ Stampy Cat



His whimsical, lo-fi escapades have earned Garrett 3.1 million YouTube subscribers, making him one of the platform's top 150 channels. (His most popular video, a 23-minute tale called "Sinking Feeling," features Stampy Cat building a rainbow waterslide and blowing up a ship belonging to his nemesis Hit the Target. The video has been watched more than 17 million times.) Stampy's channel has earned Garrett thousands of dollars a month in advertising revenue, which allowed him to quit his bartending job, and it's about to transform him into a full-scale global brand. "Could I have found another medium, another game, and had similar success? I doubt it," he says. "Stampy Cat and *Minecraft* are so directly tied together."

Garrett recently signed a deal with Disney-owned Maker Studios and will soon launch a series of educational videos called *Wonder Quest*, using *Minecraft* and Stampy to teach subjects as varied as archaeology and biology. He's also developing an animated show and consulting with Warner Bros. and producer Roy Lee as they develop a *Minecraft* film.

EXCLUSIVE!
FOR A NARRATED VIDEO TOUR OF STAMPY'S REAL WORLD, GO TO **EW.COM/ STAMPY**

In just two years, Garrett, who has a degree in TV and video production from Southampton Solent University, has amassed a broad fan base, earning recognition from both strangers on the streets of London and celebrities including Jack Black. "He comes at you with such a fast mind," says Black, who was introduced to Stampy by his 8-year-old son, Sammy, and is collaborating with Garrett on a video project. "The jokes and the characters sort of cascade over you."

About two and a half years ago, Garrett, a lifelong gamer who often chose his friends by which videogames they owned, began posting videos of himself playing *Minecraft*. His adventure stories—wholesome romps that run from 15 to 25 minutes—gained a fast following among other *Minecraft*ers, and Garrett soon discovered that the majority of the comments were coming from kids. "I've always been a little childlike anyway," he says, "so I guess I shouldn't be too surprised."

Despite the growth of his burgeoning empire, Garrett is still living in his childhood bedroom in Hampshire, England, spending most of his time at a beat-up wooden desk filled with *Minecraft* memorabilia and three oversize video monitors. (He takes two to four days to crank out his more elaborate videos; to keep his output high, he alternates those with simpler episodes in which Stampy visits worlds created by other gamers.) But now, with the Maker deal on his plate and other projects in the works, Garrett is planning an imminent move to L.A. And this month he will be attending Comic-Con in San Diego for the first time.

Not bad for a guy whose mom and dad originally refused to buy him his own game console. "When you go to your parents and say, 'I think I could make a living playing this videogame I love,' the response is likely going to be 'Why don't you go and get a normal job?'" he says, laughing. The irony probably isn't lost on them that gaming is now the very thing that's finally getting him out of their house. ■

EW AT COMIC-CON

THESE STARS WILL ROCK OUR PANELS IN SAN DIEGO THIS YEAR.

◆ **BY LINDSEY BAHR**

PANEL

WOMEN WHO KICK ASS

THEY MAY HAVE CAPTURED *OUR* HEARTS AND MINDS, BUT PITY THE FOOL WHO TOYS WITH THESE DISSIDENT DAMES

NICOLE BEHARIE
LIEUT. ABBIE MILLS
SLEEPY HOLLOW

DEMONS ARE NO match for a heroine who not only holds her own alongside the fabled Ichabod Crane but seems to be uniquely suited to the task of protecting the world from a supernatural apocalypse.

NATALIE DORMER
MARGAERY TYRELL
GAME OF THRONES

SHE DREAMS of being queen one day, but Margaery Tyrell is no thornless rose. With a husband body count and manipulation skills that rival Lady Macbeth's, Margaery knows how to get what she wants.

TATIANA MASLANY
THE CLONES
ORPHAN BLACK

WHERE TO START with a woman whose characters could fill a panel all their own? Maslany's feisty, murderous, quirky clones will do whatever it takes to survive, and we're more than happy to join her (or them) on the ride.

KATEY SAGAL
GEMMA TELLER MORROW
SONS OF ANARCHY

YOU COULD mess with hardened biker queen Gemma, but it'd be a mistake. A big one. She takes her share of punches, but this matriarch won't hesitate to retaliate, or even kill, to protect her clan.

MAISIE WILLIAMS
ARYA STARK
GAME OF THRONES

A COURTLY life was never in the cards for Arya, who's managed, despite the odds, to endure all manner of horrible situations and become a sword-wielding warrior out for vengeance.

PANEL

BRAVE NEW WARRIORS

THEY'RE MORE THAN JUST A BATCH OF PRETTY FACES. REALLY.

JON BERNTHAL
GRADY TRAVIS
FURY

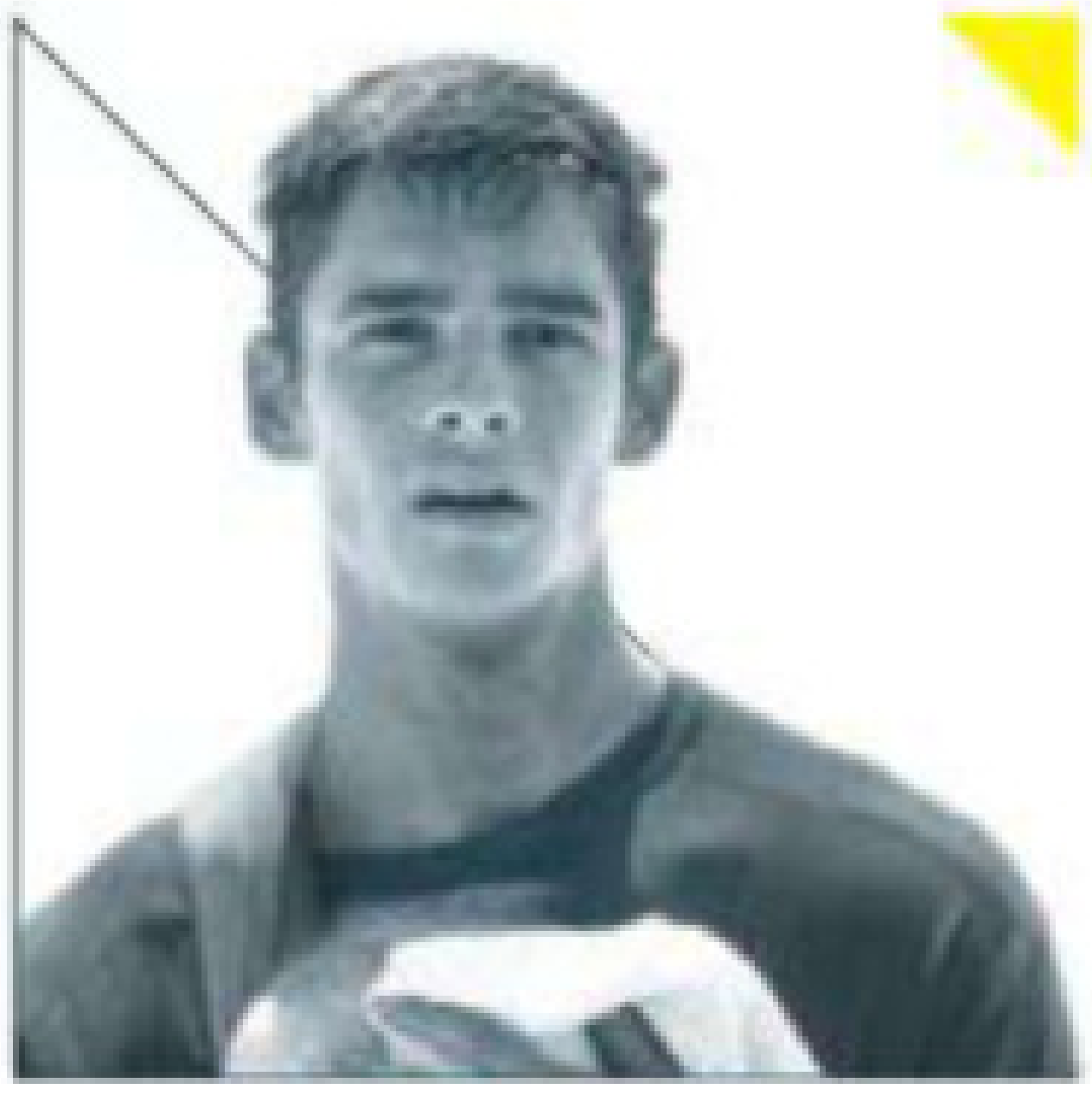
UNFORGETTABLE as loathsome, Lori-loving Shane Walsh on *The Walking Dead*, he's left the undead for *Mob City*, *The Wolf of Wall Street*, and now David Ayer's World War II drama *Fury*, opposite Brad Pitt.

FREDDIE HIGHMORE
NORMAN BATES
BATES MOTEL

THE SWEET KID from *Finding Neverland* has transcended his innocent beginnings by jumping into one of television's edgiest shows as the one and only Psycho in the making, Norman Bates.

TOM MISON
ICHABOD CRANE
SLEEPY HOLLOW

IT TAKES A real man to don 18th-century colonial garb and make it look both legit and downright badass as he tries to bring down the Headless Horseman, one of literature's most fearsome villains.



BRENTON THWAITES
JONAS
THE GIVER

THIS AUSTRALIAN former soap star has been storming Hollywood with an enviably diverse set of projects, including the sci-fi mind-bender *The Signal*, Disney's *Maleficent*, and the long-in-the-works adaptation of *The Giver*.

BEHARIE, MISON: BROWNIE HARRIS/FOX (2); DORMER, WILLIAMS: HELEN SLOAN/HBO (2); MASLANY: STEVE WILKIE/BBC AMERICA; SAGAL: PRASHANT GUPTA/FX; BERNTHAL: GILES KEYTE; HIGHMORE: JOSEPH LEDERER/AETV; THWAITES: DAVID BLOOMER

Movies

Emma Stone and Colin Firth

JACK ENGLISH

Magic in the Moonlight

STARRING *Colin Firth, Emma Stone, Eileen Atkins, Hamish Linklater*
DIRECTED BY *Woody Allen*
PG-13, 1 HR., 37 MINS.

By Chris Nashawaty

WOODY ALLEN movies are like birthday presents. We receive them once a year, they come wrapped in familiar packaging (the opening credits in Windsor font, the swinging strains of old-timey jazz), and we're always happy to get them—even if we might occasionally want to return them for something different. Allen's latest offering is the whimsical romantic comedy *Magic in the Moonlight*. And while it's breezy and funny and perfectly pleasant, you probably won't remember this particular gift by the time the next birthday rolls around.

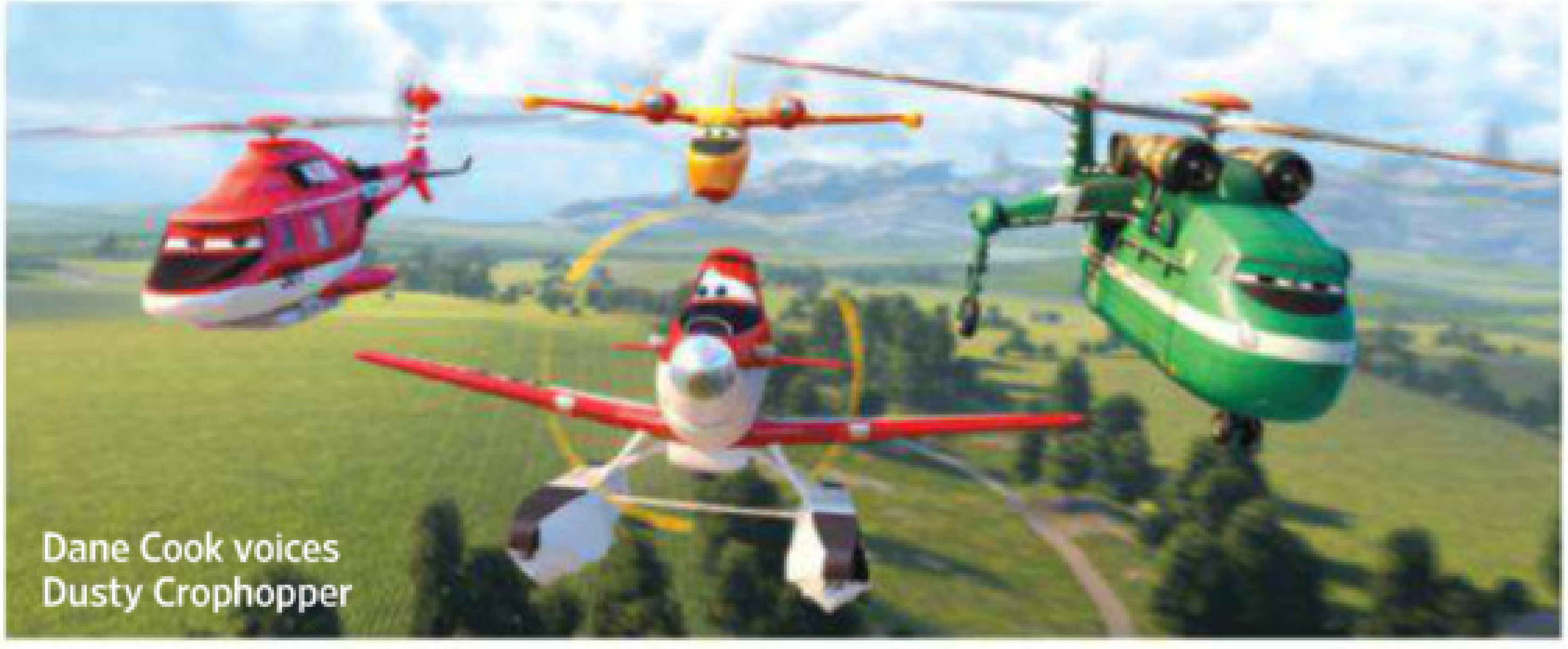
Colin Firth stars as Stanley Crawford, a world-renowned illusionist in 1920s Europe who works under the exotic stage persona of Wei Ling Soo, a master of magic from the Orient. With his embroidered chinoiserie robes and diabolical Fu Manchu mustache, he mystifies audiences with his seamless sleight of hand. Backstage, though, when he reverts to being Stanley, he's just an arrogant British stick-in-the-mud who dismisses his audience as a bunch of dim-witted suckers. How could any reasonable person possibly believe in magic? So when a magician friend (Simon McBurney) asks Stanley to join him in the south of France to debunk a phony mystic named Sophie Baker (Emma Stone), who may or may not be taking advantage of a rich American family, he finds the offer too juicy to resist. It's an improbable setup, to be sure, but Firth is such a convincing grouch, you get the sense that Stanley would travel just about anywhere to dash someone's belief in life beyond the physical world.

When Stanley arrives on the Côte d'Azur, he immediately sizes up Stone as a fraud (albeit an easy-on-the-eyes one) and the Americans as nouveau-riche dupes. The family matriarch (Jacki Weaver) believes she can contact her late husband through Sophie's séances, while her dandyish drip of a son (Hamish Linklater) is so smitten he's asked her to marry him. The catch is, Sophie is convincing. And Stanley starts to think that maybe she's the real deal; maybe his cynical worldview has been wrong all along. From the moment we first see Firth and Stone swap barbed insults like the leads in a Preston Sturges screwball comedy, we know exactly where Allen's story is headed. It's only a matter of time before the sassy sharpie and the reformed wet blanket wind up together. The director never works very hard to buck our expectations. Maybe, after 43 films, he's earned the right not to have to. But still...

At 78, Allen seems to have decided to make only two kinds of movies: the profound and the placeholders. In the first group are deeper, more challenging films such as *Match Point* and *Blue Jasmine*. In the second are his conceptually slight gag pictures, which have a one-joke premise and agreeably spin their wheels for a while. *Moonlight* falls squarely in that second category. Its wheels spin and spin until the tires are nearly bald. **B–**

EW **MORE ON EW.COM** Reviews of *The Purge: Anarchy, Sex Tape* (in theaters July 18), *And So It Goes, Hercules,* and *Lucy* (July 25) are on EW.com

PLANES: FIRE & RESCUE: © DISNEY; *DAWN OF THE PLANET OF THE APES:* WETA


Dane Cook voices Dusty Crophopper

Planes: Fire & Rescue

STARRING *Dane Cook, Julie Bowen, Ed Harris*
DIRECTED BY *Bobs Gannaway*
PG, 1 HR., 24 MINS.
By Stephan Lee

Sure, Pixar's *Cars* franchise and its aviation spin-off, *Planes*, are perhaps less stimulating to adults than *Toy Story* or *WALL•E*. But it doesn't take much imagination to realize that to lots of 6-year-olds, *Planes: Fire & Rescue* is pretty much the coolest movie ever. Talking aircraft *and* aerial firefighting? Come *on*. At the beginning of this sequel to last year's *Planes*, Dusty (voiced by Dane Cook), the crop duster–turned–air-racing celebrity, learns his gearbox is damaged and the replacement parts he needs to keep up his high-speed showmanship may not exist. For a career change, he joins a forest-fire rescue team, which includes battle-battered veteran Blade Ranger (Ed Harris), spiritual heavy-duty copter Windlifter (Wes Studi), and air tanker Lil' Dipper (Julie Bowen). Despite somewhat of a direct-to-DVD plot, the perilous and elaborate rescue scenes are certainly big-screen-worthy. Canny references to '70s television and some genuinely funny moments will give grown-ups enough fuel to cross the finish line. **B**

Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	KAREN DURBIN *Elle*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	WESLEY MORRIS *Grantland.com*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	JOSHUA ROTHKOPF *Time Out New York*	BETSY SHARKEY *Los Angeles Times*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
22 JUMP STREET	A–	—	—	B+	B–	B	B+	—	B+	B–	B+	B
BEGIN AGAIN	B–	B	B	B	C–	B+	—	B	—	B–	A	B–
BOYHOOD	A	A+	A	—	—	A	—	A+	A+	A	B–	A
↑ DAWN OF THE PLANET OF THE...	B+	—	C	C+	B+	B+	—	B–	B–	B+	B–	B
JERSEY BOYS	C	—	C	B	C+	C+	—	—	C	B–	B	C+
LIFE ITSELF	A	A	B+	—	B+	B	—	A–	A–	A	B+	A–
OBVIOUS CHILD	B+	—	B	B	C+	—	—	B–	B+	A–	—	B
SNOWPIERCER	A–	—	—	B	A	A–	B+	A+	A–	A	B+	A–
TAMMY	B–	B	D	C–	D	D+	—	—	D+	B	B	C
TRANSFORMERS: AGE OF...	—	—	—	D	C	—	—	B–	C	D+	B+	C–

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

I Origins

STARRING *Michael Pitt, Brit Marling, Archie Panjabi*
DIRECTED BY *Mike Cahill*
R, 1 HR., 47 MINS.
By Leah Greenblatt

WE NEED AN ORIGIN SPECIES !!!

Michael Pitt and Brit Marling

JELENA VUKOTIC

I Origins is a small movie with extra-large ambitions: a globe-spanning faith-vs.-science thriller/French New Wave-style romance/metaphysical tease on a Sundance budget. If that sounds more than a little pretentious, it is. It's also strangely affecting.

Dr. Ian Gray (*Boardwalk Empire*'s Michael Pitt) is a young molecular biologist whose fascination with the human eye extends outside his work hours; when he meets a masked beauty (Àstrid Bergès-Frisbey) at a Halloween party, he's as taken with her gold-flecked irises as he is with her smoky pan-European accent and enthusiasm for spontaneous bathroom sex. While the doctor and his manic-pixie gamine tumble into a Truffaut-worthy love affair, his research assistant (Brit Marling, always the cool, cerebral blonde) is in her own kind of rapture in the lab, closing in on a breakthrough. Then tragedy swoops in—and that's when *Origins* takes a leap viewers may or may not follow, depending on their willingness to believe (and, more practically, on their working knowledge of ophthalmology).

Writer-director Mike Cahill, who also helmed 2011's divisive sci-fi drama *Another Earth*, stumbles sometimes: Lines like "Maybe the eyes really *are* some kind of window to the soul" come off as clunky as they sound. Still, as the movie travels from New York to Idaho to India, nimbly slinging itself over gaps in likelihood and logic, it works its own sort of magic. After all, who doesn't want to believe that the soul does have a window, and that if it closes we might open it again? **B**

LET'S SPEAK
FOREIGN
BUT NEVER FEEL IT.

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A Most Wanted Man

STARRING *Philip Seymour Hoffman*
DIRECTED BY *Anton Corbijn*
R, 2 HRS., 1 MIN.
By Chris Nashawaty

For more than 50 years, John le Carré has been churning out best-sellers set in the dingy back alleys of espionage. His thankless, workaday spies couldn't be further from the babes-and-baccarat glamour of James Bond. But while le Carré's cat-and-mouse page-turners are tough to put down, the movies made from them have been a mixed bag. Aside from 1965's *The Spy Who Came in From the Cold* and 1979's BBC miniseries *Tinker Tailor Soldier Spy*, few have been great. The latest, Anton Corbijn's *A Most Wanted Man,* is a bit too subdued to change that track record. But it also crackles with a jigsaw-puzzle intelligence and features a superbly subtle lead performance from the late Philip Seymour Hoffman, who single-handedly gooses the post-9/11 procedural through some of its slower patches.

Hoffman, in his last starring role (the *Hunger Games* sequels are still on tap), plays Gunther Bachmann, a chain-smoking, old-school German counterterrorism agent with a thick-as-spaetzle accent and a world-weary air of defeat. He's tracking a Chechen/Russian refugee (Grigoriy Dobrygin) who mysteriously pops up among Hamburg's Muslim community. What are the man's intentions? Answering that question leads Gunther into uneasy alliances with a menagerie of murky players (Rachel McAdams, Willem Dafoe, and Robin Wright). Because this is le Carré, we know that plenty of double and triple crosses await. It's just too bad they aren't driven by a quicker pulse. **B**

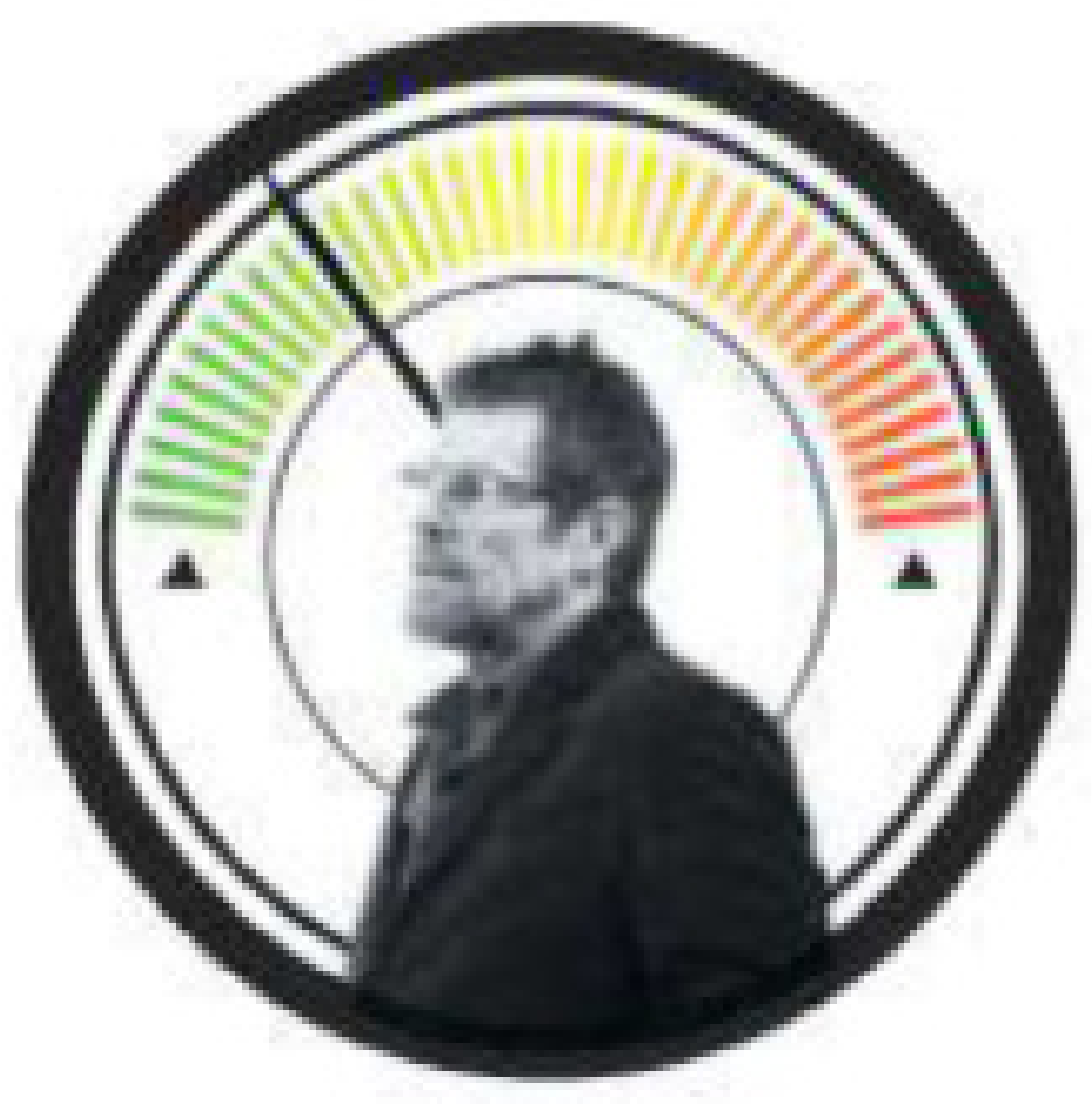
Philip Seymour Hoffman

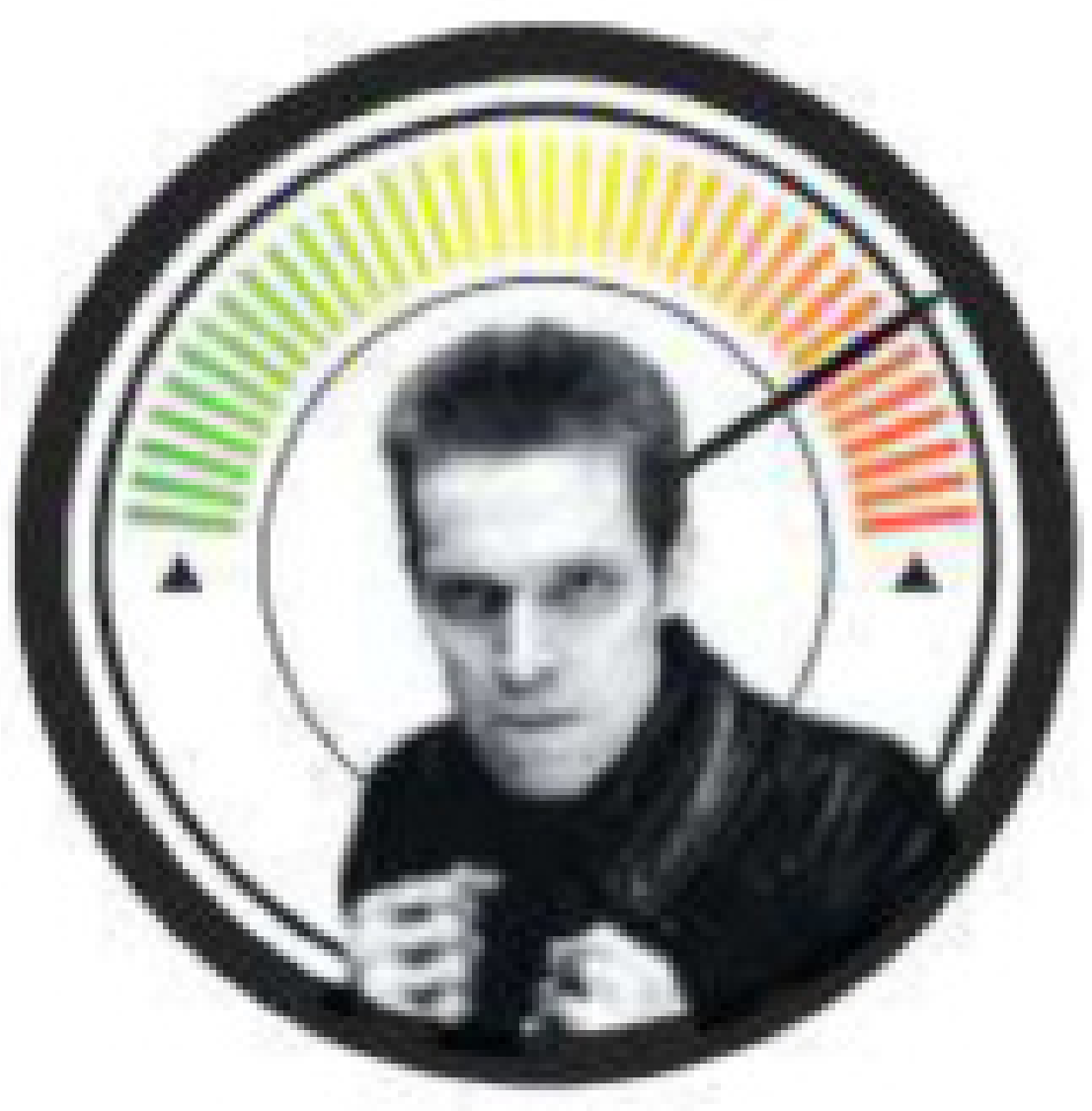
A MOST WANTED MAN: KERRY BROWN (2); *THE FAULT IN OUR STARS*: JAMES BRIDGES; *AMERICAN DREAMZ*: GLEN WILSON; *XXX: STATE OF THE UNION*, *SPIDER-MAN*: ZADE ROSENTHAL (3); *ONCE UPON A TIME IN MEXICO*: RICO TORRES; *THE ENGLISH PATIENT*: MIRAMAX/EVERETT COLLECTION; *THE LAST TEMPTATION OF CHRIST*: UNIVERSAL/EVERETT COLLECTION

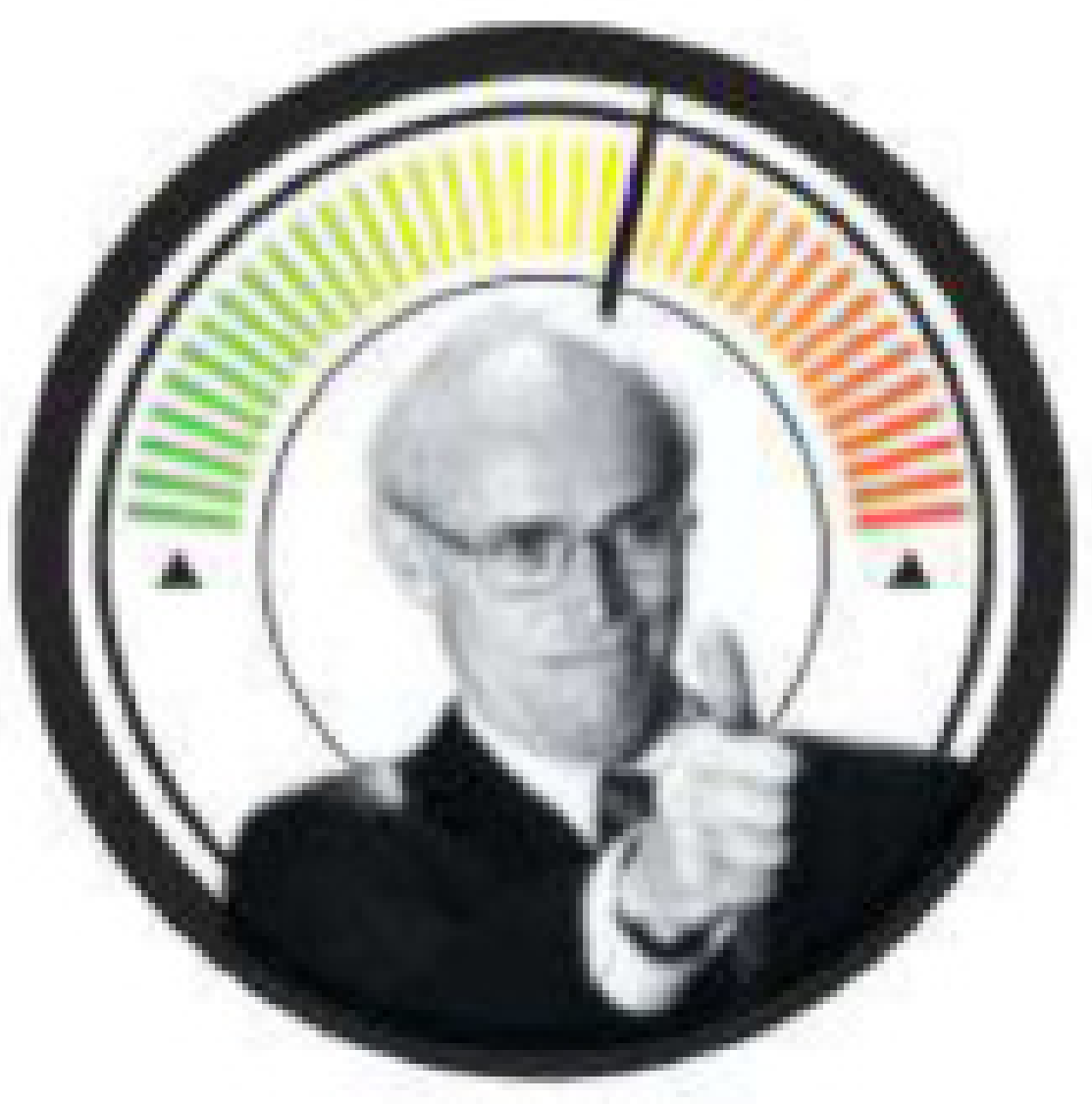
Friend or Dafoe?

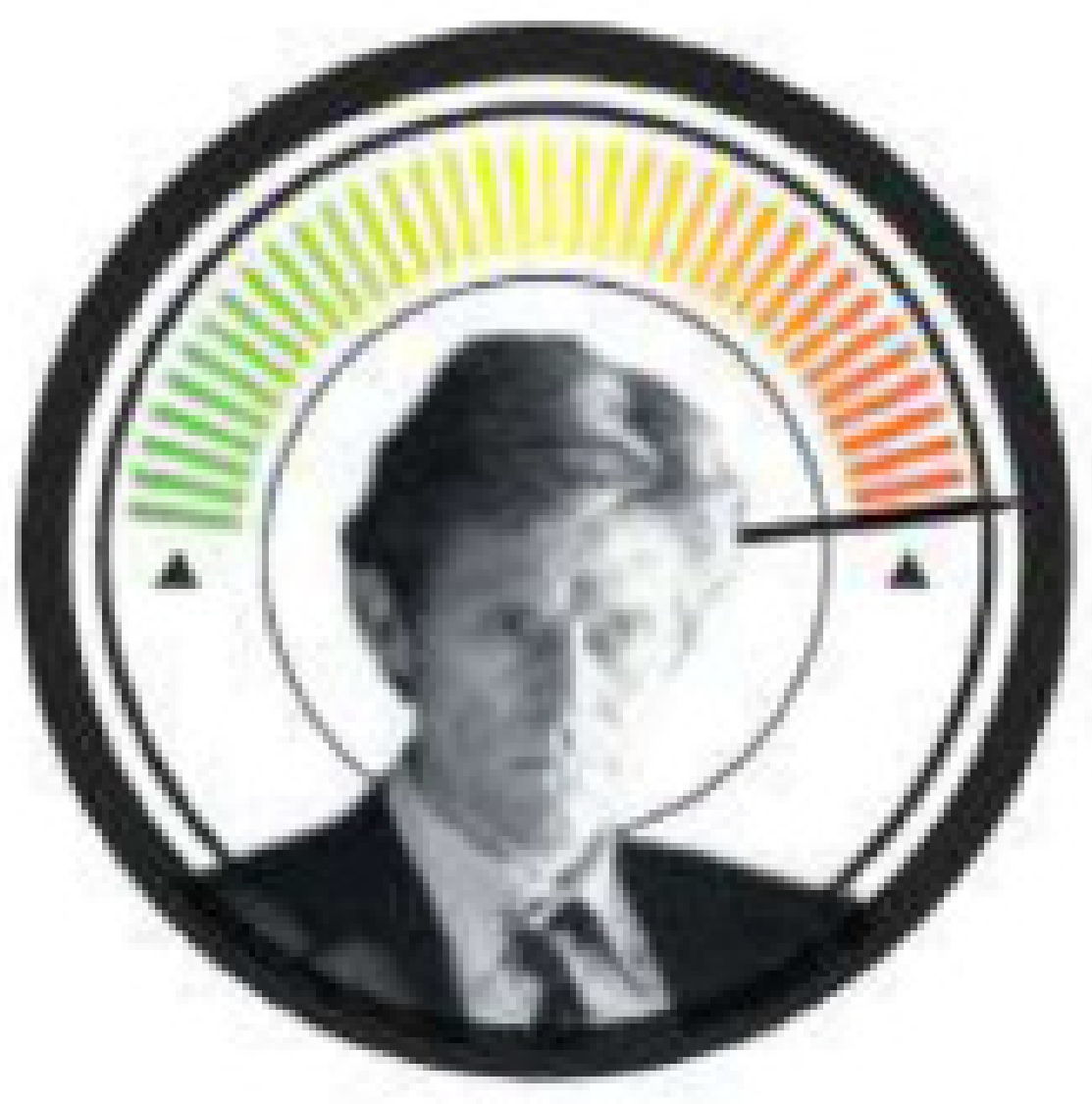
🟩 FRIEND!
🟨 FROE!
🟥 FOE!

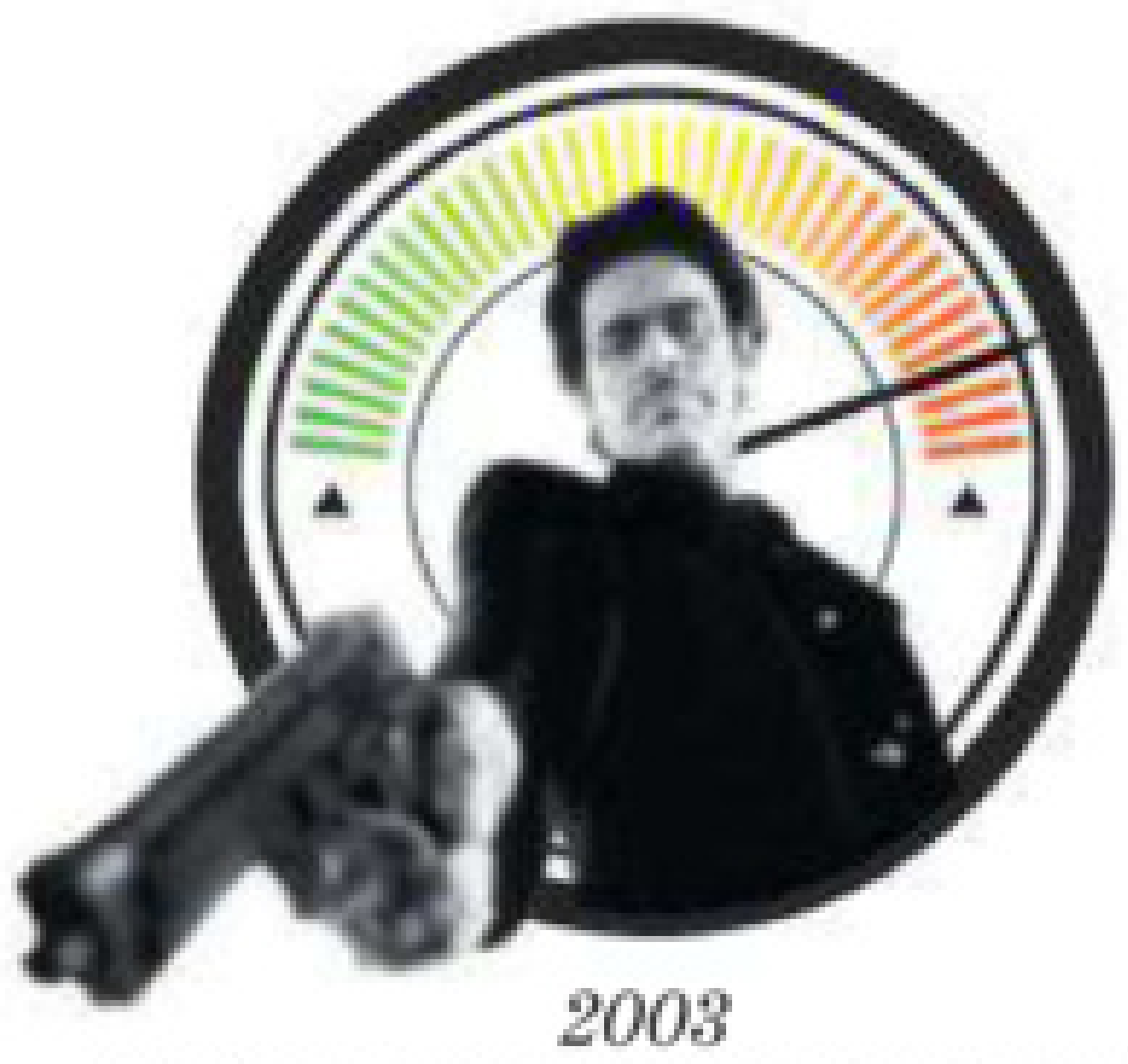
In *A Most Wanted Man*, Willem Dafoe plays a banker who may or may not be a bad guy. The actor excels at slippery types. Here are a few of them. —CHANCELLOR AGARD & JACOB SHAMSIAN

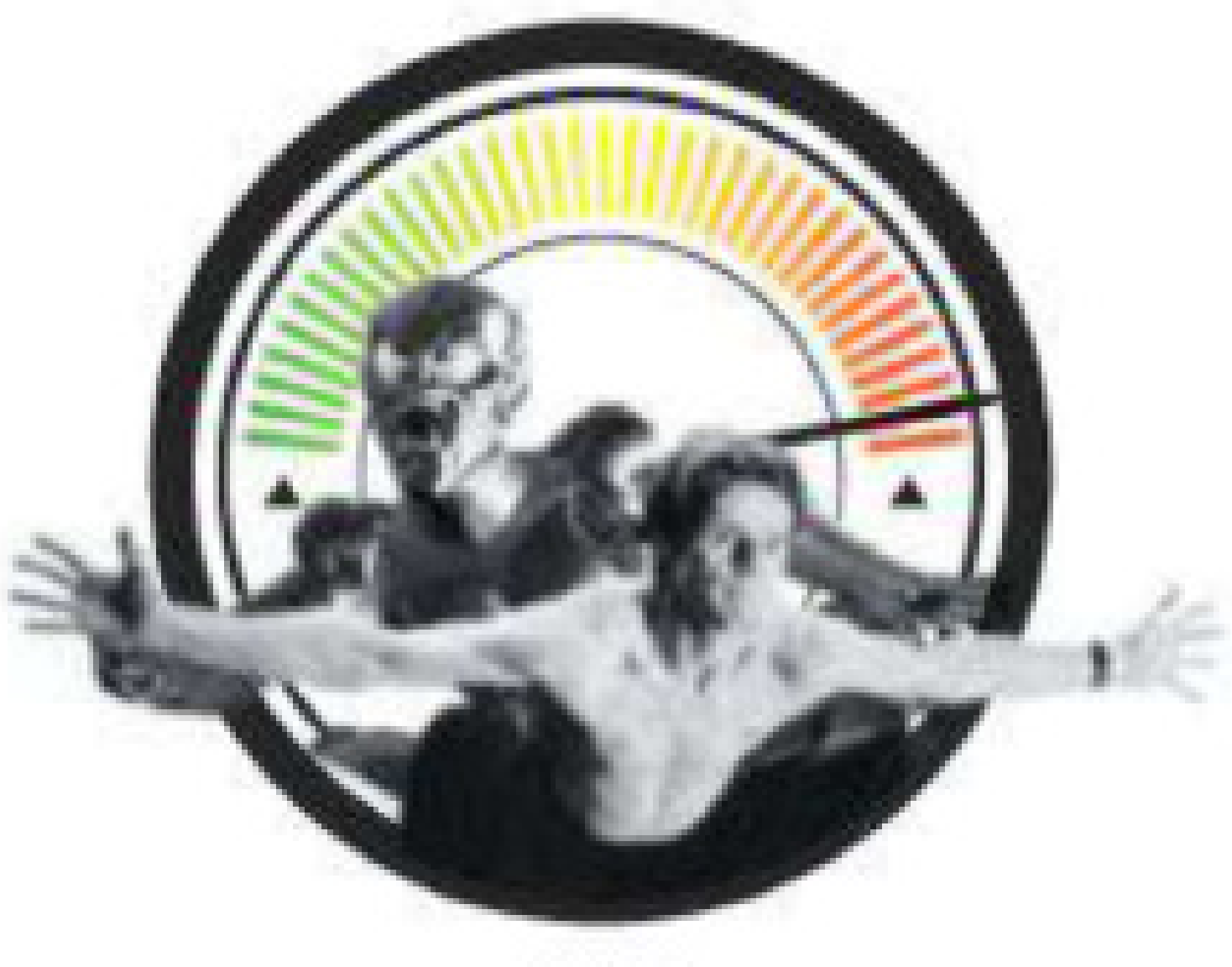

2014
THE FAULT IN OUR STARS
Peter Van Houten
Reclusive author who's a bitter drunk

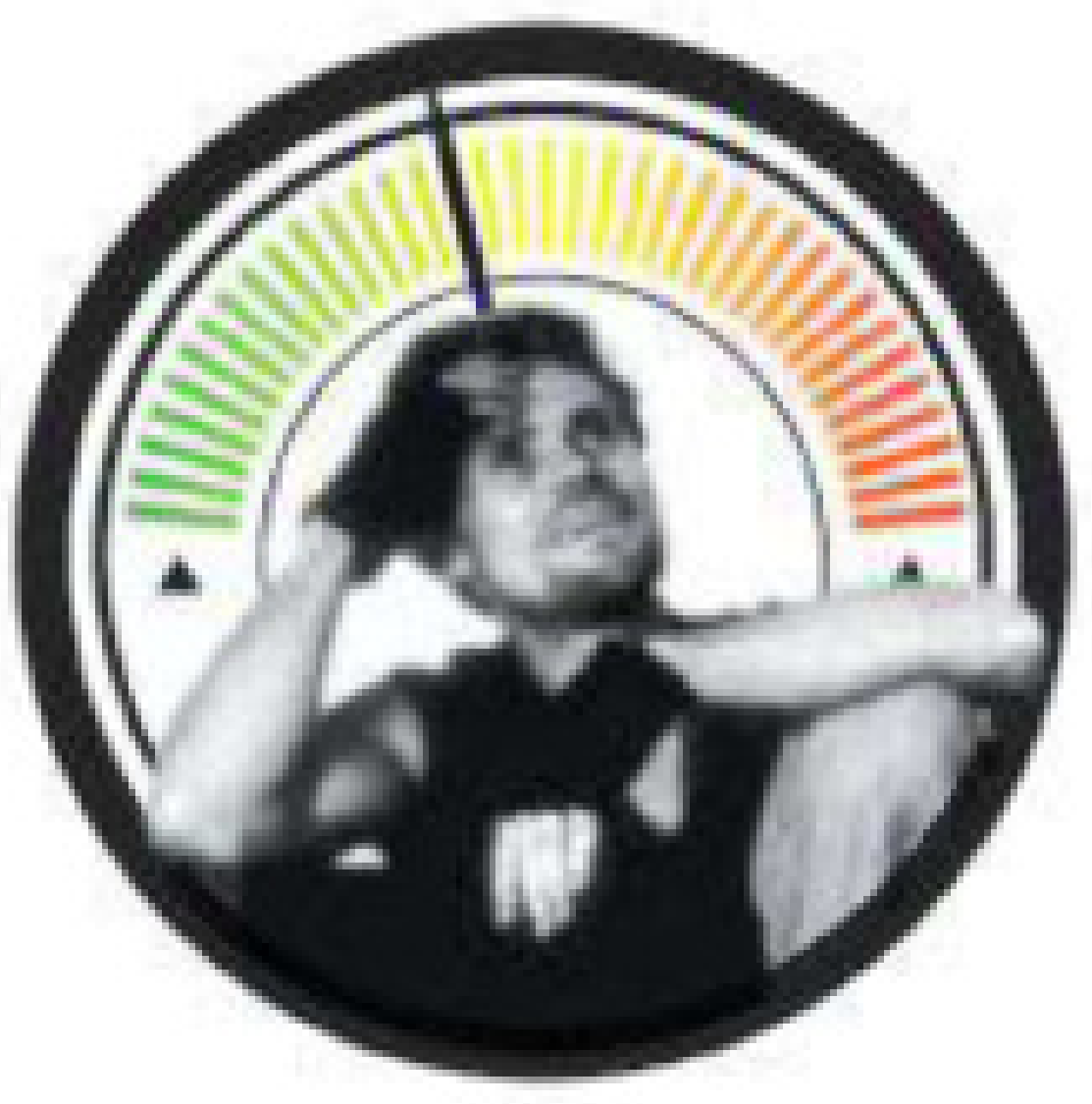

2014
THE GRAND BUDAPEST HOTEL
Jopling
Assassin lurking around the corner

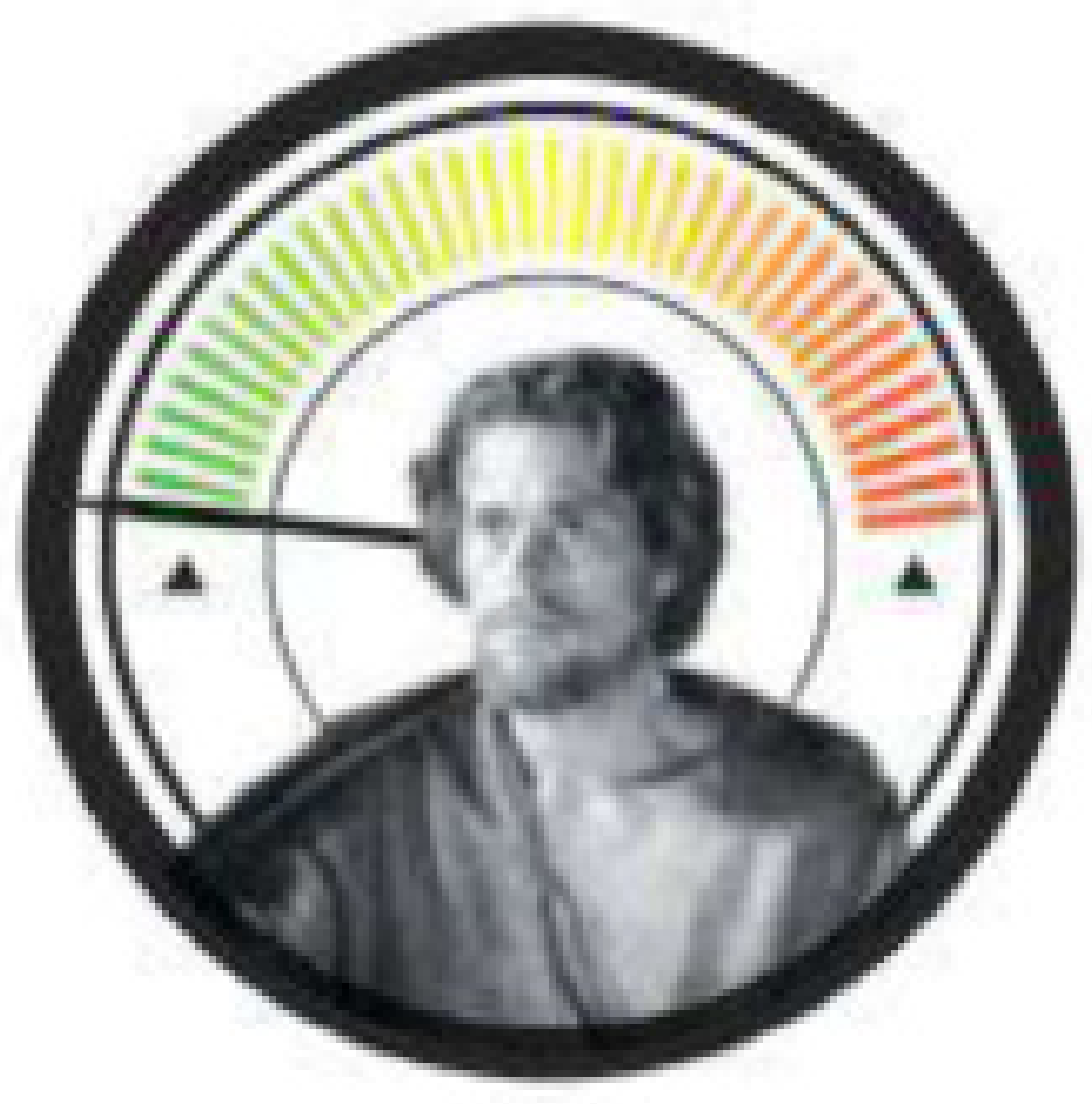

2006
AMERICAN DREAMZ
Chief of Staff
Dick Cheney-esque puppeteer


2005
XXX: STATE OF THE UNION
Gen. George Deckert
Plotter of a coup against POTUS


2003
ONCE UPON A TIME IN MEXICO
Barillo
Drug lord who fakes his own death

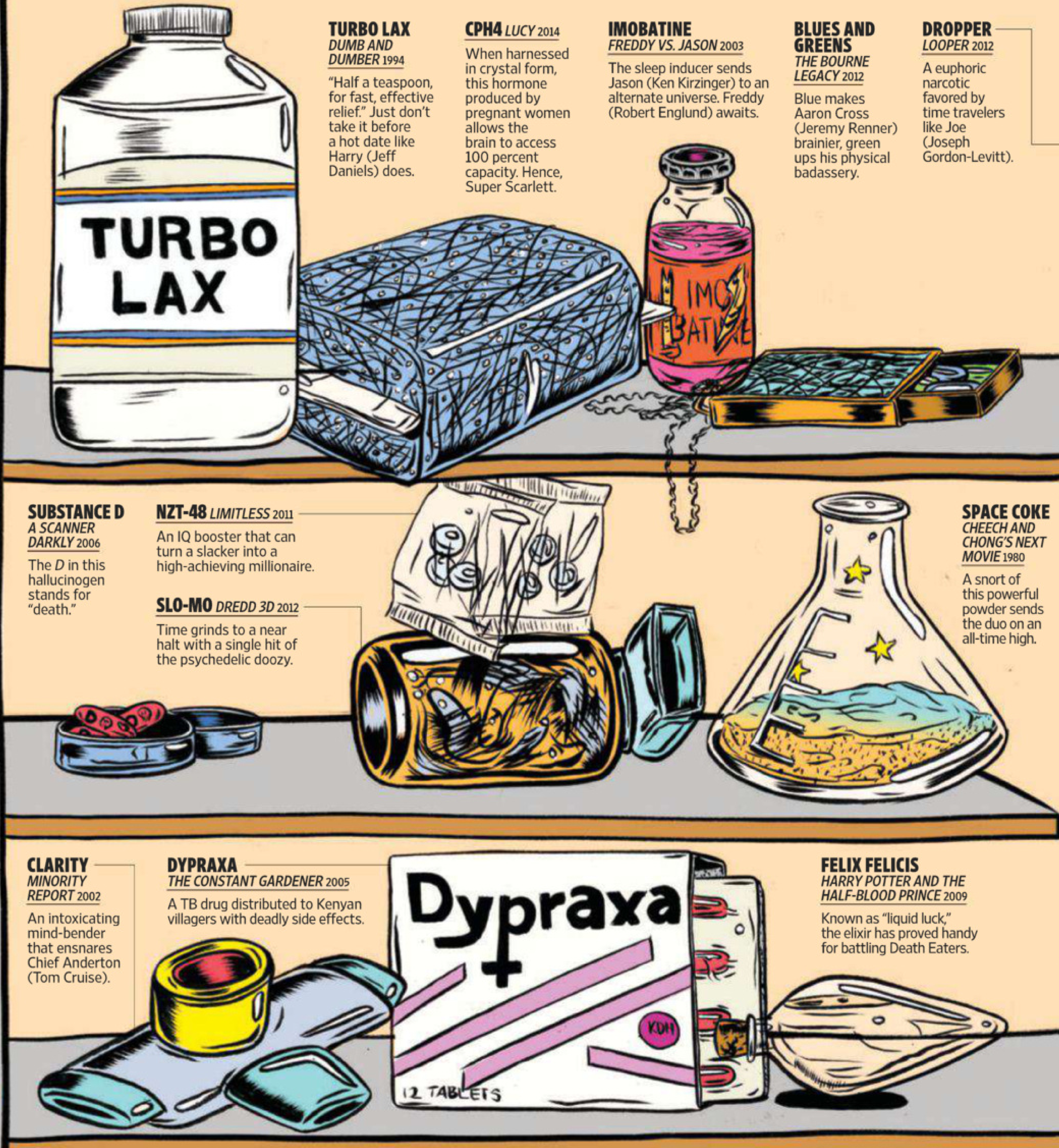

2002
SPIDER-MAN
Norman Osborn/Green Goblin
Villainous dad of Spidey's BFF


1996
THE ENGLISH PATIENT
David Caravaggio
Canadian thief out for revenge


1988
THE LAST TEMPTATION OF CHRIST
Jesus
An unequivocally good guy!

Have an Ailment? The Movies Have a Drug for That.

IN *LUCY* (OUT JULY 25), SCARLETT JOHANSSON GETS SUPERPOWERS FROM A SUPERDRUG—THE LATEST IN A LONG LINE OF SUBSTANCES DREAMED UP FOR THE BIG SCREEN. REMEMBER, KIDS, JUST SAY NO! **BY NINA TERRERO** **ILLUSTRATION BY KELSEY DAKE**



TURBO LAX *DUMB AND DUMBER* 1994

"Half a teaspoon, for fast, effective relief." Just don't take it before a hot date like Harry (Jeff Daniels) does.

CPH4 *LUCY* 2014

When harnessed in crystal form, this hormone produced by pregnant women allows the brain to access 100 percent capacity. Hence, Super Scarlett.

IMOBATINE *FREDDY VS. JASON* 2003

The sleep inducer sends Jason (Ken Kirzinger) to an alternate universe. Freddy (Robert Englund) awaits.

BLUES AND GREENS *THE BOURNE LEGACY* 2012

Blue makes Aaron Cross (Jeremy Renner) brainier, green ups his physical badassery.

DROPPER *LOOPER* 2012

A euphoric narcotic favored by time travelers like Joe (Joseph Gordon-Levitt).

SUBSTANCE D *A SCANNER DARKLY* 2006

The *D* in this hallucinogen stands for "death."

NZT-48 *LIMITLESS* 2011

An IQ booster that can turn a slacker into a high-achieving millionaire.

SLO-MO *DREDD 3D* 2012

Time grinds to a near halt with a single hit of the psychedelic doozy.

SPACE COKE *CHEECH AND CHONG'S NEXT MOVIE* 1980

A snort of this powerful powder sends the duo on an all-time high.

CLARITY *MINORITY REPORT* 2002

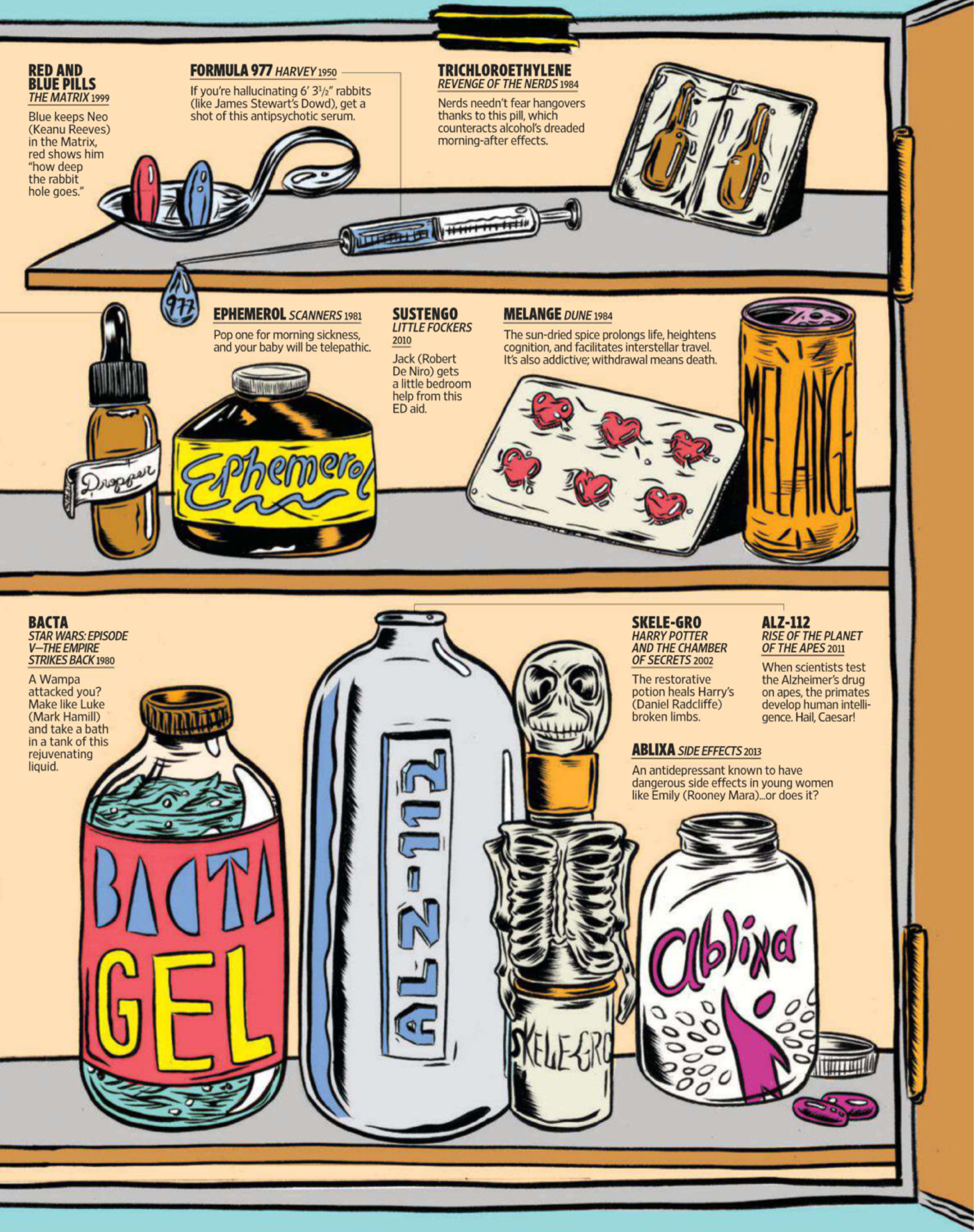
An intoxicating mind-bender that ensnares Chief Anderton (Tom Cruise).

DYPRAXA *THE CONSTANT GARDENER* 2005

A TB drug distributed to Kenyan villagers with deadly side effects.

FELIX FELICIS *HARRY POTTER AND THE HALF-BLOOD PRINCE* 2009

Known as "liquid luck," the elixir has proved handy for battling Death Eaters.



RED AND BLUE PILLS *THE MATRIX* 1999

Blue keeps Neo (Keanu Reeves) in the Matrix, red shows him "how deep the rabbit hole goes."

FORMULA 977 *HARVEY* 1950

If you're hallucinating 6' 3½" rabbits (like James Stewart's Dowd), get a shot of this antipsychotic serum.

TRICHLOROETHYLENE *REVENGE OF THE NERDS* 1984

Nerds needn't fear hangovers thanks to this pill, which counteracts alcohol's dreaded morning-after effects.

EPHEMEROL *SCANNERS* 1981

Pop one for morning sickness, and your baby will be telepathic.

SUSTENGO *LITTLE FOCKERS* 2010

Jack (Robert De Niro) gets a little bedroom help from this ED aid.

MELANGE *DUNE* 1984

The sun-dried spice prolongs life, heightens cognition, and facilitates interstellar travel. It's also addictive; withdrawal means death.

BACTA *STAR WARS: EPISODE V—THE EMPIRE STRIKES BACK* 1980

A Wampa attacked you? Make like Luke (Mark Hamill) and take a bath in a tank of this rejuvenating liquid.

SKELE-GRO *HARRY POTTER AND THE CHAMBER OF SECRETS* 2002

The restorative potion heals Harry's (Daniel Radcliffe) broken limbs.

ALZ-112 *RISE OF THE PLANET OF THE APES* 2011

When scientists test the Alzheimer's drug on apes, the primates develop human intelligence. Hail, Caesar!

ABLIXA *SIDE EFFECTS* 2013

An antidepressant known to have dangerous side effects in young women like Emily (Rooney Mara)...or does it?

Audrey Tautou and Romain Duris

Mood Indigo

STARRING *Audrey Tautou, Romain Duris*
DIRECTED BY *Michel Gondry*
NR, 1 HR., 34 MINS.
By Keith Staskiewicz

Shafts of light are plucked like harp strings, eels slither in and out of faucets, and a turntable controls the direction of skaters at an ice rink. These are just a few of the many dreamy visions Scotch-taped together by Michel Gondry to make his latest bit of cinematic bricolage. Based on Boris Vian's odd-fish 1947 novel *Froth on the Daydream*, *Mood Indigo* is a movie so stuffed with eccentricity, it rips at least a couple of seams. Romain Duris (*L'Auberge Espagnole*) plays Colin, a wealthy man whose wife, Chloé (*Amélie*'s Audrey Tautou), has contracted an illness that requires her to be constantly surrounded by flowers. There's also Colin's best friend and chef Nicolas (Omar Sy), his mooching pal Chick (Gad Elmaleh), and the spoonerized existentialist Jean-Sol Partre (Philippe Torreton). But to be honest, the plot is just a clothesline on which Gondry can hang his colorful scraps.

Running on the same loose logic and construction-paper surrealism as *The Science of Sleep*, the director's latest is tactile and alive, a kaleidoscopic spyglass into Gondry's inventive mind. You can't go more than three seconds without some stop-motion flight of fancy or trompe l'oeil skittering across the screen. Little of this ever gets tethered to any recognizable human drama, though, so the film ends up having all the weight of a daydream, floating around aimlessly for the majority of its running time. The first half hour or so is classic Gondry, and Duris and Tautou are energetic and adorable. An early scene of them drifting through Paris in a cumulus-shaped flying machine is wondrous. But after a while, all that frivolity starts to collapse under its own weight like a fallen soufflé. **C+**

Wish I Was Here

STARRING *Zach Braff, Kate Hudson, Mandy Patinkin*
DIRECTED BY *Zach Braff*
R, 1 HR., 46 MINS.
By Jason Clark

There's a certain perverse logic to Zach Braff's latest film being funded by Kickstarter: His fans essentially enabled him to remake his 2004 feature directorial debut, *Garden State*. Both movies are quirk boutiques that star Braff as a struggling actor who's dealing with father issues *and* working out life's troubles through a series of adventures in which Jim Parsons makes comedic cameos. All this and a nifty alt-rock soundtrack that kicks in every five minutes, too!

Wish I Was Here is the dewy-eyed, 10-years-later version of *Garden*. Braff once again directs, and this time he plays Aidan, a man-boy who's a devoted husband to an overly supportive wife (Kate Hudson) and a dad to two cute moppets (Joey King and Pierce Gagnon). As Aidan grapples with losing his widowed cancer-stricken father (Mandy Patinkin), his brother (Josh Gad)—a guy who lives in a trailer and dresses up in Comic-Con costumes—keeps a safe distance from their take-no-guff dad, who's spent his life being critical of both sons.

Braff, who co-wrote the film with his own brother, is clearly attached to the semiautobiographical material here and still has a knack for sweet two-person scenes (Hudson and Patinkin have quite a lovely one). But the relentless cultural signifiers (YouTube kitty videos, swear jars, Segways, characters who use the nonword *aggro*) trap the film in an amber that already feels dated. And Braff's wholehearted embrace of weepie clichés—deathbed confessionals pop up as often as the indie tunes—clashes with the movie's more side-eyed and profane observations. It's a conundrum that fails to kick-start him out of his sophomore slump. **C**

Joey King, Pierce Gagnon, and Zach Braff

WISH I WAS HERE: MERIE WEISMILLER WALLACE

Caption goes
here please add
some copy

Boyd Holbrook and Dakota Fanning in *Very Good Girls*

Also Playing

Alive Inside

NR, 1 HR., 18 MINS.

As illustrated by the viral video of a near-comatose man becoming animated while listening to an iPod, music can be a useful course of therapy for Alzheimer's patients. That clip was originally shot for this thoughtful documentary, which stumbles over its own ambition and tries to tackle too many big issues (nursing-home policies, sound's neurological impact) in a short run time. Still, it's an often sweet and inspirational dive into the struggle to emerge from the fog of dementia. **B** —*Kyle Anderson*

Land Ho!

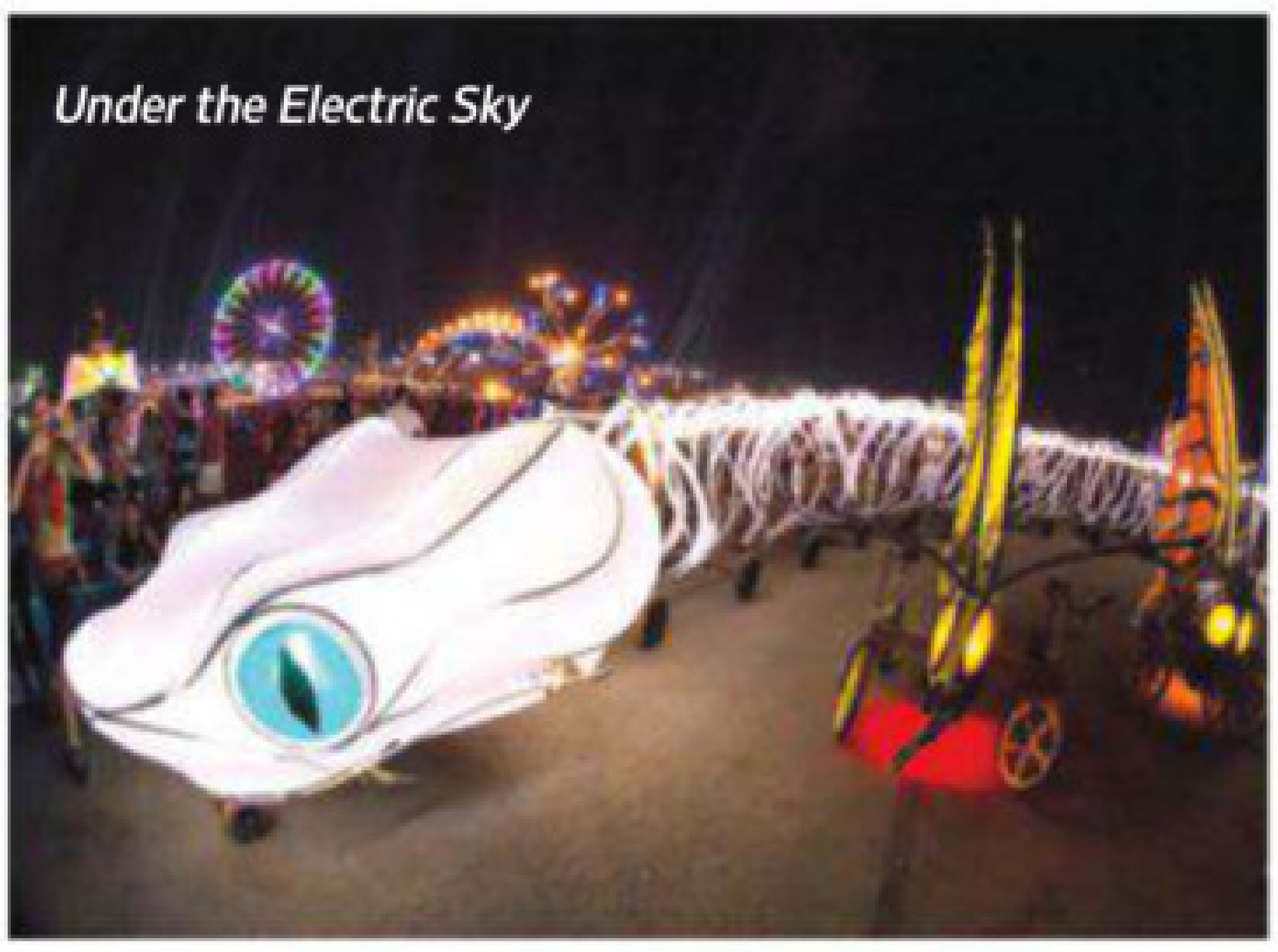
R, 1 HR., 35 MINS.

Like *Sideways* with senior citizens, Martha Stephens and Aaron Katz's indie road trip is a delightfully poignant comedy about loneliness, friendship, and aging. Paul Eenhoorn and Earl Lynn Nelson play ex-brothers-in-law who head to Iceland to take in the natural wonders, smoke a little pot, and get their post-retirement grooves back. Nelson, who shines as the friskier of the duo, tosses off white-haired nuggets of wisdom between salty asides in his Southern drawl, pulling his deadpan pal out of his funk. With its winning mix of bickering and bonding, *Land Ho!* is so effortlessly charming that it's only a matter of time before some big studio remakes it with Jack Nicholson and Michael Caine. **A–** —*Chris Nashawaty*

Under the Electric Sky

PG-13, 1 HR., 25 MINS.

The long-running EDM festival Electric Daisy Carnival is the destination for a diverse group of spiritually questing ravers—including an anxiety-plagued Texas teen and an RV full of bros mourning a lost friend—in this doc produced by EDC's organizers. The movie often feels like a big-budget infomercial (and barely addresses the high number of deaths at the fest), but occasionally it taps into the almost religious quality of music fandom. The nonstop thundering bass and vivid 3-D cinematography also offer a respectable simulacrum of the arena-rave experience. **B–** —*Miles Raymer*


Under the Electric Sky

Very Good Girls

R, 1 HR., 31 MINS.

Very Good Girls is not, alas, a very good movie, but that's more a problem of plotting than pedigree. Two of young Hollywood's most gifted actresses, Dakota Fanning and Elizabeth Olsen, star as best friends wiling away the summer after high school graduation, and they obligingly hit the markers every girls-coming-of-age movie requires: self-discovery, parental conflict, a love interest (Boyd Holbrook) who doesn't say a lot but squints gorgeously. Writer-director Naomi Foner gets the mood of youth right, and shoots it all in prettily dappled New York City light; she just doesn't quite seem to know how to find something fresh or true in the telling. *(Also on iTunes and VOD)* **B–** —*Leah Greenblatt*

Video Games: The Movie

NR, 1 HR., 40 MINS.

Videogames are cool! And important! Want to hear that repeated ad infinitum by game developers and nerd-friendly celebrities? Then you'll love this doc, a montage of industry triumphalism masked as cultural history. Exec-produced by Zach Braff (who's been busy; see opposite page), the movie glances at the economic history and artistic evolution of videogames, and it's nice to hear from gaming auteurs such as Hideo Kojima. But the film mostly settles for trite aphorisms. ("With a game, the journey is the reward," says one talking head.) It's about as much fun as a 100-minute loading screen. *(Also on iTunes and VOD)* **C–** —*Darren Franich*

UNDER THE ELECTRIC SKY: E. KABIK

The Binge

BECOME A POP CULTURE KNOW-IT-ALL IN THREE MINUTES OR LESS! YOUR WEEKLY DEEP DIVE INTO ABSOLUTELY EVERYTHING ABOUT JUST ONE THING.

By Lindsey Bahr

YOUR GUIDE TO

Jacques Demy

Plunge into the dreamscapes of the idiosyncratic French director, whose six best films have been restored in a beautiful new Criterion collection

JACQUES DEMY WAS A FRENCH New Wave outlier—a romantic in the age of the cerebral. While his contemporaries (Godard, Rohmer) trafficked in iconoclastic experimentation, Demy created giddy fantasy worlds, finding inspiration in the effervescent golden age of Hollywood musicals and the fairy tales of his youth. His most famous movie, 1964's confection-in-song *The Umbrellas of Cherbourg*, made Catherine Deneuve a star and is one of six films (see below) included in Criterion's **The Essential Jacques Demy** (1961–82, 9 hrs., 55 mins., NR). All of them have been lovingly restored under the supervision of the director's widow, fellow filmmaker Agnès Varda (*Cleo From 5 to 7*).

Perhaps the biggest misconception about Demy is that his films were frivolous—a sentiment quite literally colored by the Popsicle-hued buoyancy of *Cherbourg* and *The Young Girls of Rochefort*. But for Demy, glistening tunes and radiant colors did not have to be superficial. There's a somberness beneath the polished veneer; his films teem with tales of broken families, illicit pregnancies, incest, and the tragedy of fate.

With the box set, binge in chronological order and experience Demy's evolution from a scrappy, budget-conscious artisan working in black and white to a master builder of painstakingly elaborate universes. Then enjoy the treasure trove of **EXTRAS**, which range from early Demy shorts to two fantastic documentaries that Varda made about her husband after he died in 1990 at 59. Her contributions to preserving her husband's legacy are extraordinary—a bonus as dreamy as Demy's films themselves. **A**

Catherine Deneuve in *The Umbrellas of Cherbourg*

JACQUES DEMY IN SIX KEY FILMS

Lola
(1961)
Destinies intertwine in the seaside town of Nantes, where the beguiling cabaret singer (and single mom) Lola (Anouk Aimée) awaits the return of a lost beau.

Bay of Angels
(1963)
Jean (Claude Mann) falls for Jackie (Jeanne Moreau), a divorcée addicted to gambling, as they casino-hop around the French Riviera.

The Umbrellas of Cherbourg
(1964)
An explosion of color and music. Catherine Deneuve stars as a shopgirl in love with a mechanic (Nino Castelnuovo) who's just been drafted.

THE UMBRELLAS OF CHERBOURG (TOP): MARY EVANS/RONALD GRANT/EVERETT COLLECTION; *LOLA*: PHOTOFEST; *BAY OF ANGELS*: PATHE CONTEMPORARY FILMS/PHOTOFEST; *THE UMBRELLAS OF CHERBOURG* (SIDEBAR): EVERETT COLLECTION

"It's just love that you send out in a certain manner, a way of communicating that I find more interesting if it's sung." **—Jacques Demy on musicals**

DEMY MONDE

His is a world propelled by a passion for cinema, music, and the beauty of the everyday. *Bonjour*, Jacques Demy.

AN AUTOBIOGRAPHICAL THREAD RUNS THROUGH HIS WORK

He grew up in Nantes
→ Set movies at the seaside with many sailors
He lived through WWII
→ Often referenced WWII and Algerian and Vietnam wars
His *papa* was a mechanic, *maman* a hairdresser
→ Wrote lots of characters who fix cars and hair

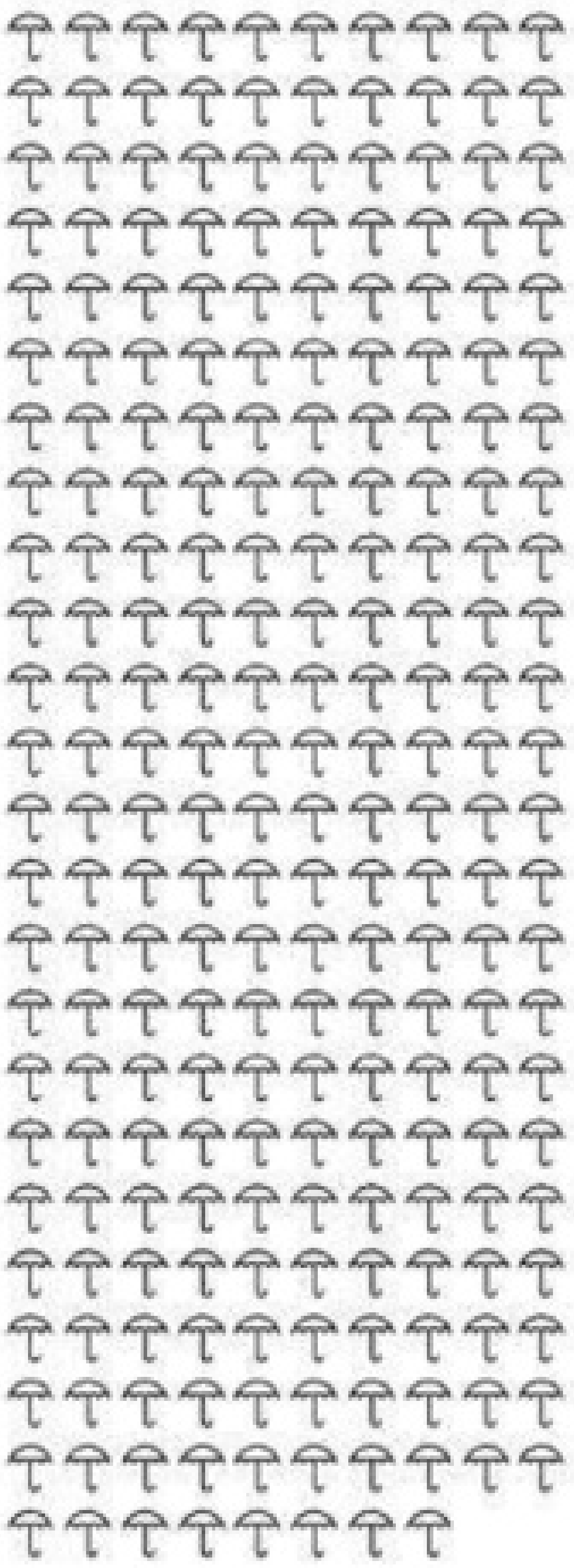
JIM MORRISON HUNG OUT ON THE SET OF *DONKEY SKIN*

PEOPLE WHO INFLUENCED HIM

Jean Cocteau
Robert Bresson
Gene Kelly
Robert Wise

PEOPLE HE INFLUENCED

Baz Luhrmann
Wes Anderson
Lars von Trier
Paul Thomas Anderson



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UMBRELLAS USED IN *THE UMBRELLAS OF CHERBOURG*

FUN FACT! Demy wanted Harrison Ford for his first Hollywood film, 1969's *Model Shop* (which he later called *"Model Flop"*), but a studio suit said Ford had no future as an actor and nixed him. Demy cast Gary Lockwood instead.

HE PAID HOMAGE TO HIS FAVORITE MOVIES

He dedicated *Lola* to Max Ophüls, director of *Lola Montès*

In *Lola*, Demy uses a photo of star Elina Labourdette that's actually a still of her in Robert Bresson's *Les Dames du Bois de Boulogne*

He cast *Singin' in the Rain*'s Gene Kelly and *West Side Story*'s George Chakiris in *The Young Girls of Rochefort*

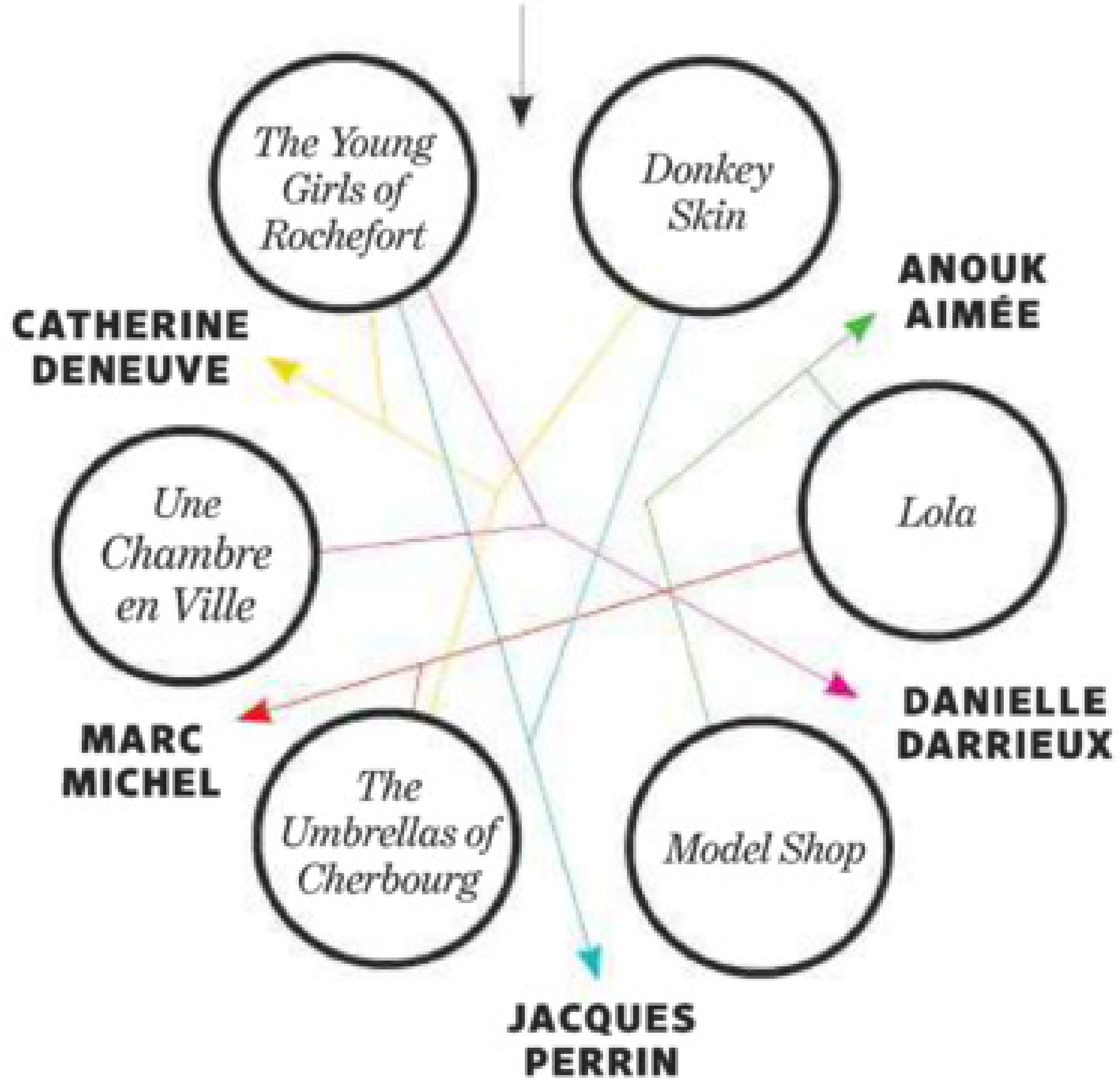
5

Oscar Nominations

THE UMBRELLAS OF CHERBOURG
(1964–65)
Best Foreign Language Film
Best Screenplay
Best Score
Best Original Song

THE YOUNG GIRLS OF ROCHEFORT
(1967)
Best Score

HE HAD HIS PET POSSE OF ACTORS



The Young Girls of Rochefort
(1967)
Deneuve and her real-life sister, Françoise Dorléac, sing and dance in a small town alongside Gene Kelly and George Chakiris.

Donkey Skin
(1970)
Demy's surrealist retelling of a 17th-century fairy tale features Deneuve as a princess who flees the kingdom when her father tries to marry her.

Une Chambre en Ville
(1982)
The darkest of Demy's movies, this tragic story of love and class unrest is told against the backdrop of a workers' strike in Nantes.

DEMY (TOP): MIRAMAX/PHOTOFEST; DEMY (HEAD): CRITERION/PHOTOFEST; *THE YOUNG GIRLS OF ROCHEFORT*: WARNER BROS. PICTURES/PHOTOFEST; *DONKEY SKIN*: JANUS FILMS/PHOTOFEST; *UNE CHAMBRE EN VILLE*: TF1 FILMS/PHOTOFEST

TV

Skylar Gray, Raevan Lee Hanan, Rachel Eggleston, Judy Greer, and Nat Faxon

PRASHANT GUPTA/FX

Married

Thursdays, 10 p.m.

FX

By Melissa Maerz

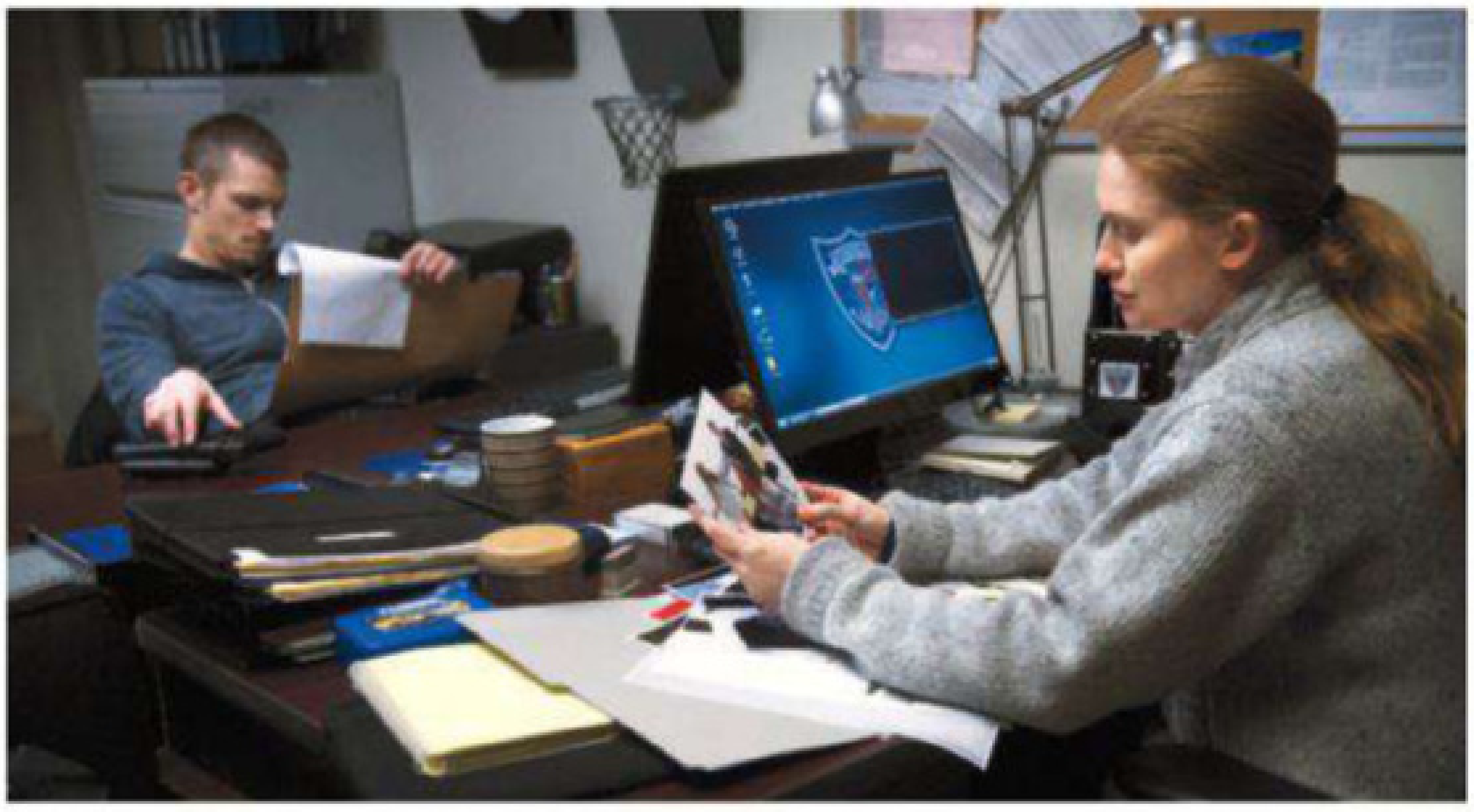
WHO WAS IT that said comedy is tragedy plus time? Well, judging by most TV comedies, "tragedy plus time" is a good definition for marriage, too: First the husband disappoints the wife (tragedy!), then they resent each other for the rest of their lives. *Ha-ha!* Thankfully, *Married* isn't one of those comedies. The couple, Russ (Nat Faxon) and Lina (Judy Greer), fight about the same old stuff—the bills, the kids, the fact that the woman must be tricked into sex. ("Something feels weird," Russ tells Lina every night, inviting her to reach below the waistband of his boxers.) But this isn't a clichéd show. It's a very funny show about how hard it is realizing you've become a cliché: the useless husband, the

Brett Gelman and Jenny Slate

naggy wife, the insufferable couple on the sitcom.

There's something hugely empathetic about these characters. Lina knows she's turning into a bitter housewife, but she has a good sense of humor about it. While donating a bassinet to charity, she's asked to estimate what it cost. "Um, my youth?" she offers. "Every time I cough, I pee a little?" Russ might be headed for a midlife crisis—he considers having an affair with the woman who waxes his ear hair—but he loves his wife so much that his phone-sex fantasies end with him threatening to impregnate her. You get the sense that if Russ and Lina weren't so miserable, they could be happy, in a we're-in-this-awful-thing-together kind of way. Admiring the house of a friend's fiancé, Lina sighs, "God, I hope my next husband is this rich." "Well," Russ says, "you can marry him as soon as my second wife finishes high school."

Somehow, they seem like the type of people you'd invite to a fondue party, which is a credit to the cast. Faxon (previously of Fox's short-lived *Ben and Kate*) is the breakthrough, an intensely lovable schlub who looks like a golden retriever with an overbite. Jenny Slate shows off her scathing wit as a friend of the couple's—a trophy wife with an aging husband (Paul Reiser). And everyone strikes the right balance of funny and sad that comes with accepting that you're an adult. When Russ' daughter asks him, "Everything gets easier when you're a grown-up, right?" his reply is unconvincing. "Yeaaah," he says. "Uh-huh." This from a guy who still has to bamboozle his wife into touching his underwear. People say that getting married and having kids will change you. And it does—kind of. But *Married* gets to the hardest thing about marriage: Your life may be different, but you're still the same person you were before you put that ring on. **A–**



Joel Kinnaman and Mireille Enos

MARRIED: PRASHANT GUPTA/FX; THE KILLING: CAROLE SEGAL/NETFLIX

The Killing

Aug. 1, 6 Episodes Streaming

NETFLIX

By Jeff Jensen

As resilient and plucky as the little engine that could (*I think I can, I think I can...be a great show one day!*), *The Killing* chugs back for an improbable fourth season, a six-episode Netflix bingeable. In the same way the fitfully riveting rain-soaked *policier* dug deep into the experience of grief during its first couple of seasons, the new installment wallows in guilt: Soulmate Seattle detectives Linden (Mireille Enos) and Holder (Joel Kinnaman)—tweaking with shame after slaying a serial killer (Linden's ex-partner and lover)—slowly unravel in familiar ways as they slowly investigate the murder of a troubled military cadet's seemingly respectable, secretly skeevy family. Did I mention it's slow? You get the sense that Linden and Holder could crack the mystery lickety-split if not for the contrived obstacles of amnesia and a hyperprotective military-academy headmistress played by Joan Allen, who does little more than tell the cops that they can't interview their chief suspect. There's enough intrigue to pull you through, and the Enos/Kinnaman chemistry is, as always, engrossing. Also: less rain! But the relentless commitment to making Linden and Holder miserable—a shallow approach to quality-drama heaviness—grows tedious. In a rare light moment, Holder says, "The sun's out. Got my smokes. There's a murder case I'm working." If only it were just that: *The Killing* shines brightest when its stars aren't mired in gloom and their characters just do their jobs. **B–**

Keke Palmer's Unstoppable Summer

With a role on Showtime's *Masters of Sex* and a new talk show on BET, the 20-year-old is hot, hot, hot. —MARC SNETIKER

SHE THINKS SHE might be the next Oprah Winfrey—and she's making believers out of us, too. The actress, recording artist, and former Nickelodeon tween queen is one of the youngest network talk-show hosts in TV history when BET's *Just Keke* debuted in June. Throw in a pivotal arc in the second season of Showtime's *Masters of Sex*, a flashy lead role in the upcoming Queen Latifah-produced film *Brotherly Love*, and the adoration of more than 1.5 million Twitter followers, and everything's coming up Keke.

"I feel like I've gone into a dreamland," Palmer tells EW from the Los Angeles set of her talk show, which she's hoping will be ordered to series after its initial four-week run ends on July 25. (No plans had been announced as of press time.) Topics on *Just Keke* run the gamut from sex, fashion, and social issues to Palmer's Winfrey-ian life philosophies, with a weekly sign-off quotation inspired by Jerry Springer's "Final Thought." ("I'm a big quotes person," she says. "They really help me understand myself better.") The idea for the show stemmed from an encounter with *Judge Mathis* star Greg Mathis, who spoke to Palmer's father about her entering the reality realm. Meanwhile, Palmer had independently been seeking a better medium to interact with her Twitter fans. "I knew if I was going to do a talk show, I wanted my audience to be a part of it: college kids talking about what's really going on around us. My mom said, 'This is something you do when you're older, not right now.' But that's the point. If I don't do it now, then it won't be for my generation."

(Above) Keke Palmer on *Masters of Sex;* (below) taking a selfie with singer Brandy on the set of Palmer's new BET talk show, *Just Keke*

After her breakout role in 2006's *Akeelah and the Bee*, Palmer spent three seasons on the Nickelodeon sitcom *True Jackson, VP*. Her transition from child star to adult actor has been a relatively smooth one, thanks to her supportive family. "My parents and I kept the lines of communication open," Palmer explains. "We went through that moment—I felt [them being] controlling and I couldn't be myself—but you understand why you go through that in order to find yourself and prepare for your future."

With *Masters*, Palmer takes on her most adult role yet, playing Bill and Libby's new nanny, who becomes embroiled in the season's racially charged story line. "I've done a period piece before, but never one that involves the civil rights revolution. It was cool to be a part of something like that, with so much integrity and intelligence." With her busy schedule, there's not much time for Palmer to just be a 20-year-old—and in fact, another currently under-wraps project is the reason she won't celebrate turning 21 (on Aug. 26) in grand fashion. "I'm definitely going to be working on my birthday," she says, but there's no dejection here. "When you're working on your birthday, it means it's going to be a good year."

PALMER: KEITH MUNYON/BET; *MASTERS OF SEX:* MICHAEL DESMOND/SHOWTIME; *JUST KEKE:* PATRICK WYMORE/BET

Fine, Ian Ziering obviously didn't take *this* photo

The Sharks Take Manhattan

With Syfy sequel *Sharknado 2: The Second One* storming the small screen, we asked star Ian Ziering to snap some behind-the-scenes set photos while EW's intrepid **CLARK COLLIS** tagged along

WHEN YOU'RE AN entertainment writer, there are days when you are sent to glamorous foreign locales to watch the crafting of great films. And then there are days when you are sent five blocks up from EW's New York office to watch Ian Ziering make a movie about airborne sharks. Yes, on a freezing-cold February morning your scribe is visiting the Broadway sidewalk-based set of *Sharknado 2: The Second One*, the sequel to 2013's self-explanatory comedy-horror movie and social-media sensation. Of the night last July when the cheesily enjoyable *Sharknado* debuted on the Syfy network, Ziering recalls, "My phone literally alerted itself into oblivion. I was working at the Chippendales in Las Vegas at the time, so it wasn't like I could check my phone every two seconds—but it went dead in an hour. It was all texts, tweets, phone calls from friends, family, and fans letting me know that they were loving *Sharknado*."

The Anthony C. Ferrante-directed sequel, which premieres on Syfy July 30, finds *Sharknado* vets Ziering and Tara Reid joined by Judah Friedlander, Mark McGrath, Kari Wuhrer, and Vivica A. Fox, who plays a former flame of Ziering's heroic Fin. "It's good to see Fin getting some chocolate," says the *Kill Bill* actress. Producer David Latt, meanwhile, boasts that the budget for *S2:TSO* is much bigger than that of the first. And the budget for the first was...? "$75 and a couple of Starbucks coupons."

Open M-F 5:40am-7:30pm
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96 Street

(From top) Vivica A. Fox, Dante Palminteri, and Mark McGrath film a scene in a New York subway station; director Anthony C. Ferrante and Tara Reid in front of a greenscreen

SHARKNADO 2: THE SECOND ONE: SYFY; ON SET: IAN ZIERING (2)

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Clark Collis

MUST WATCH OF THE WEEK

Maggie Gyllenhaal

The Honorable Woman

THURSDAY, JULY 31 | 10–11PM | SUNDANCETV

MINISERIES DEBUT "Who do you trust?" intones Maggie Gyllenhaal's British-born, Israeli-passport-carrying businesswoman Nessa Stein at the start of this stylish, complex thriller. It's a good question given the seen-in-flashback murder of her father following that query and the present-day death of a Palestinian man to whom she has gifted a huge contract. How are these events connected? This eight-episode-long miniseries is in no rush to provide an answer. But having seen the first four shows, we can confirm that it boasts a string of crackerjack performances from the likes of Stephen Rea as a hangdog spy, Janet McTeer as his spook boss, Lubna Azabal as the housekeeper of Nessa's brother (Andrew Buchan), and Gyllenhaal herself. We trust it will all make sense in the end. **B+**

MONDAY JULY 21

Gordon Ramsay and Cali Szczawinski

9–10PM
Hotel Hell
Fox

SEASON PREMIERE Season 2 of celebrity chef Gordon Ramsay's tough-love hotel-improvement show starts at a New Mexico establishment where the clueless proprietor forces her customers to endure her passion for the color beige and hideous Cher karaoke. Salty Ramsay tries to set the owner [bleeping] straight; her response produces real suspense and some surprising poignancy. The result is formulaic but fun. *Hotel Hell* is worth a long stay. **B+** —*Jeff Jensen*

9–10:21PM
The Newburgh Sting
HBO
This screened-at-Tribeca documentary details the FBI's role in targeting the Muslim community in Newburgh, N.Y.

9–11PM
American Ninja Warrior
NBC
Competitors tackle the Salmon Ladder, Rumbling Dice, Crazy Cliffhanger, Spider Climb, and Gary Busey Jamboree—only one of which I've just made up.

10–11PM
Under the Dome
CBS
Big Jim and Rebecca consider resorting to population control. Try putting a smiley emoticon at the end of *that* memo.

Cody Korrell and Dali Korrell

SERIES DEBUT
10–11PM
Way Out West
truTV
If you can endure the home tooth-pulling that opens truTV's reality doc, congrats—you're just as Western as the show's three families, who operate outfitting businesses in Idaho and take non-city living to an entirely different level. **C+** —*Marc Snetiker*

THE HONORABLE WOMAN: DES WILLIE/SUNDANCETV; *HOTEL HELL*: JEFFREY NEIRA/FOX; *WAY OUT WEST*: TRUTV

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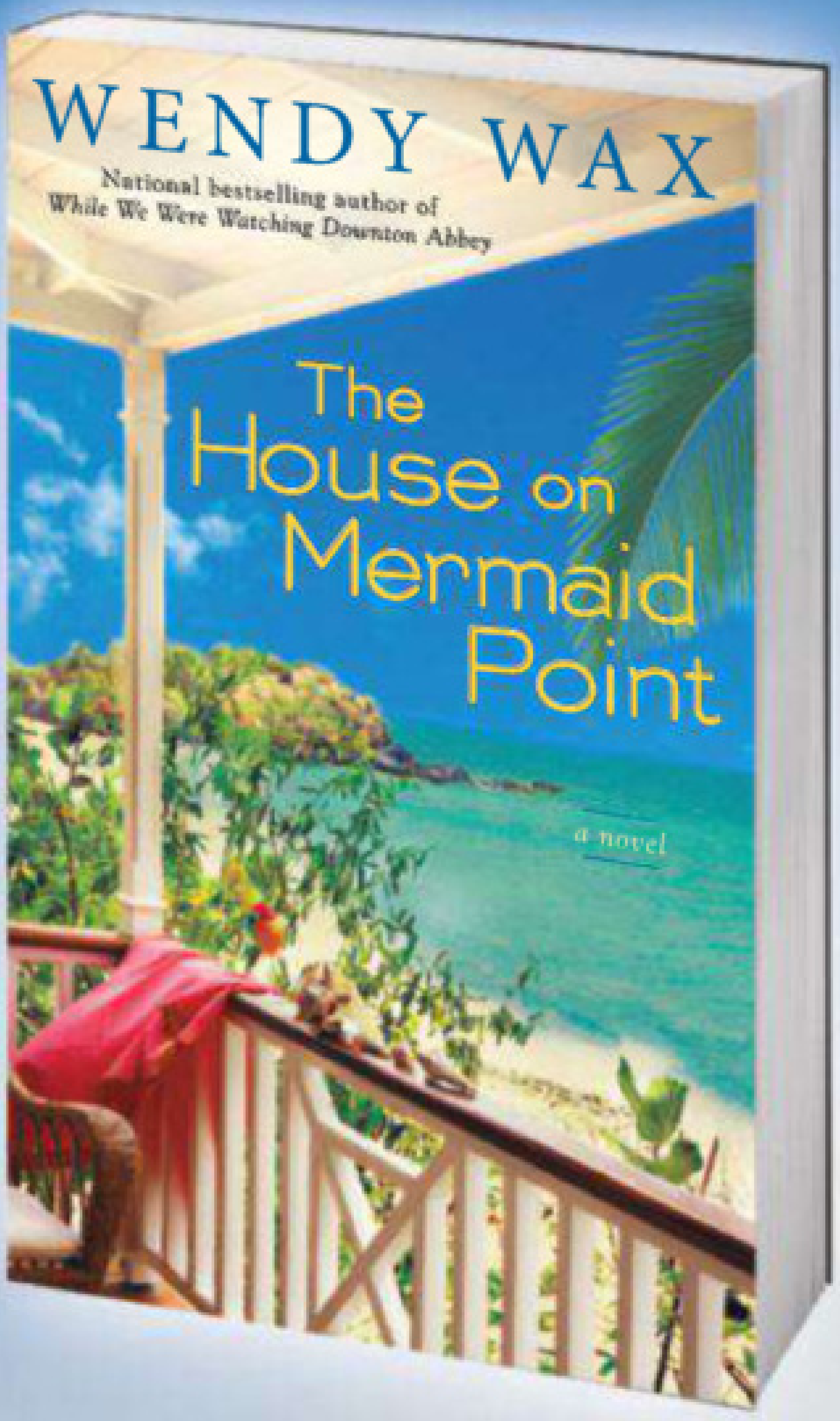
*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

Discover the new novel from bestselling author

WENDY WAX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—Claire Cook, bestselling author of *Must Love Dogs* (on *While We Were Watching Downton Abbey*)

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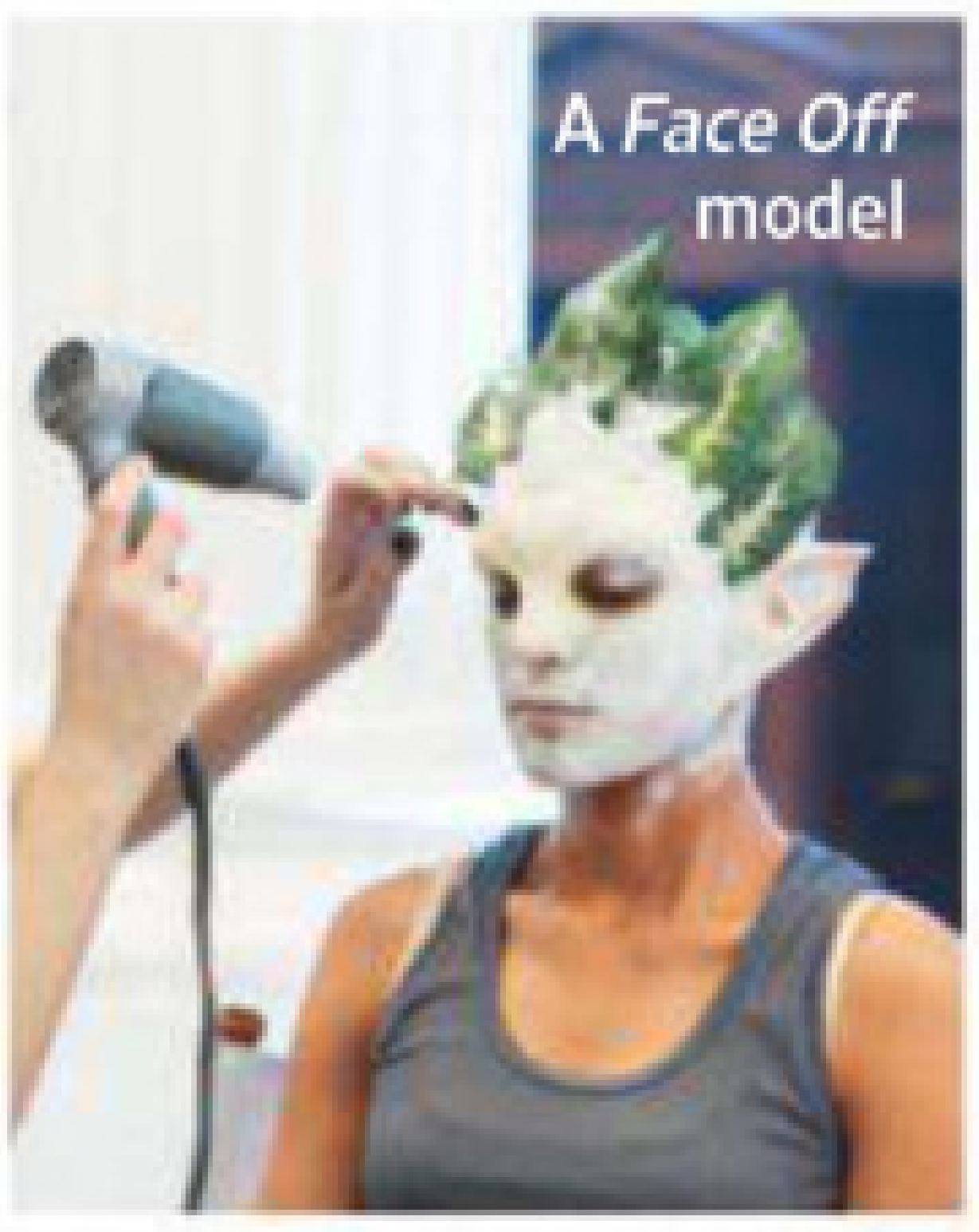
TUESDAY JULY 22

SERIES DEBUT
8–9PM
Food Fighters
NBC
It's amateurs vs. professionals on this Adam Richman-hosted cooking show. But really, isn't it always?

8–10PM
Extreme Weight Loss
ABC
Overweight pastor's wife and ex-competitive gymnast Georgeanna is referred to as "Martha Stewart" by her friends and family. To be clear, this is because she bakes, decorates, sews, and crafts—not because of any of the, you know, *bad* reasons.

SEASON FINALE
10–10:30PM
What's in the Barn?
Velocity
Are there zombies? Are there zombies in the barn? Is that what it is? My money's on zombies. It's zombies, right? Yeah, it's zombies.


A *Face Off* model

SEASON PREMIERE
9–10PM
Face Off
Syfy
There are many things to enjoy about this special-effects-makeup competition. For example, where else could you hear someone say, "I think the gauntlets work better with a medieval-peasant-that's-been-rotting-in-the-sewers concept"? However, this week's guest is a real nightmare. Because he's Freddy Krueger himself, Robert Englund! **B**

WED JULY 23

8–9PM*
My Wild Affair
PBS
This is about an orangutan who was raised as a human on a university campus. Let's hope his name's not Caesar.
*check local listings

11PM–MIDNIGHT
Virgin Territory
MTV
A Christian virgin is tempted by college girls. "*Seriously*?" the 19-year-old me pauses his weekly Saturday-night Risk game to ask.

Spaced Out

9–10PM
Extant
CBS
John confronts Molly about her distant behavior. Presumably he's not just referring to that time she went into space.

THURSDAY JULY 24

Samantha Plasencia and Tim Gunn

9–10:31PM
Project Runway
Lifetime
SEASON PREMIERE
"W...T...F..." is all judge Nina Garcia can say about a particularly disastrous runway look in the premiere of the reality show's 13th season. And that's all we can say about some of the designers, a lineup that includes aging German club kid Fäde and jean-shorted Florida boy Mitchell, who seems to have been cast to deliver his Christian Siriano-wannabe catchphrase, "Oh, snap!" There are a handful of designers who look promising—such as Sandhya Garg, with her avant-garde Indian-inspired fashions—yet after so many years, *Runway* has become much like your favorite sweatpants. It's soothingly comfortable but not something you put on when you have guests. **B-** —*Stephan Lee*

SEASON FINALE
8–9PM
Hell's Kitchen
Fox
The remaining two contestants duke it out for the grand prize of getting a job with Gordon Ramsay. What does the loser get? *Two* jobs with Gordon Ramsay? Relax, we're just having fun here.

8–9PM
Hollywood Game Night
NBC
If your top six celebrities are Seth Green, Monica Potter, Jenna Elfman, Dave Foley, Michael Ealy, and Katy Mixon, then prepare to be happy. (Also, who *are* you? You sound *fascinating*!)

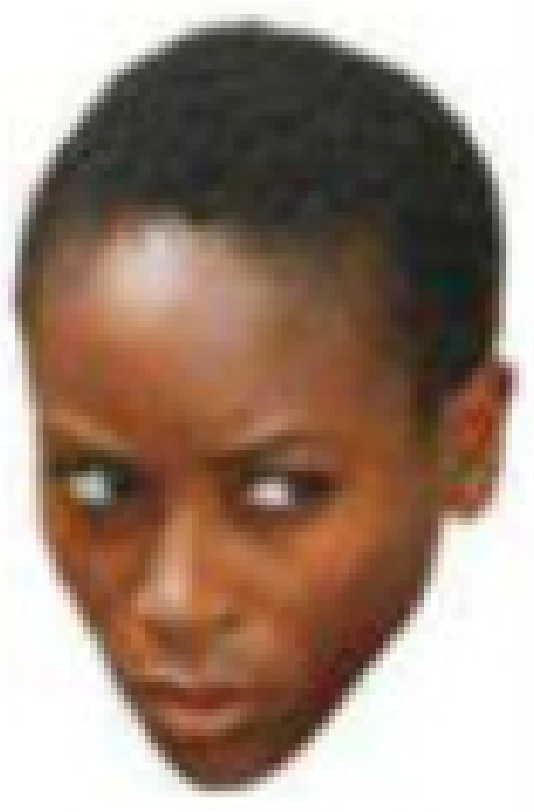
9–10PM
Gang Related
Fox
Daniel realizes he's lost all credibility in the banking industry. And the difference between him and everyone else who works in the banking industry is...?

FACE OFF: ISABELLA VOSMIKOVA/SYFY; *EXTANT*: SONJA FLEMMING/CBS; *PROJECT RUNWAY*: BARBARA NITKE

FRI JULY 25

9–10PM
Cold Justice
TNT
Former prosecutor Kelly Siegler and ex-crime-scene investigator Yolanda McClary look into the case of a woman found dead on a mountain road in Alamogordo, N.M.

10–11PM
Crossbones
NBC
Nenna's escape plan puts Lowe in her deadly crosshairs, which I believe is a type of scalp infection.



10–11PM
Treehouse Masters
Animal Planet
The episode is called "Vincent Van Treehouse." So prepare for a house in the shape of an ear.

10–11PM
Funniest Wins
TBS
The contestants must write comedy songs. You know, like Justin Bieber does.

SATURDAY JULY 26

Ed Gamble and Amy Hoggart

SEASON FINALE
10–10:30PM
Almost Royal
BBC America
British semi-royals Poppy and Georgie Carlton (a.k.a. comedians Amy Hoggart and Ed Gamble) hit Nashville to write a country song and attend a *Dukes of Hazzard* fan event. It's hit-and-miss stuff, but the moment when "Georgie" reveals to Catherine Bach that her Daisy Duke was a source of (self-)pleasure for him *and* his father is unforgettable. **B**

8–10PM
The Choking Game
Lifetime
Freya Tingley stars in a cautionary tale about kids grabbing an easy but dangerous high via choking. The lesson? Stick to wedgie-ing nerds instead.

9–11PM
Mega Shark vs. Mecha Shark
Syfy
My money's on Mega Shark. That boy has been *working out.*

9–11PM
The Memory Book
Hallmark Movie Channel
After she sees a shot of a young couple in an old album, a photographer embarks on a quest to find out if true love really exists. Now, why can't Terry Richardson be more like this?

10–11PM
Mafia's Greatest Hits
American Heroes Channel
Ah, we see what they've done with that title there.

SUNDAY JULY 27

Hard Left

10–11PM
The Leftovers
HBO
This week, in the always cheery world of *The Leftovers,* Laurie's resolve is put to the test in the wake of a brutal hate

10–11PM
The Strain
FX
Eph and Nora try to save the life of Captain Redfern, while Fet is concerned by a spike in rat attacks. Hey, buddy, in New York we just call that Monday.

SERIES DEBUT
10–11PM
Ice Lake Rebels
Animal Planet
The pros of living on a frozen lake in Canada? You don't pay taxes. The cons? Absolutely everything else.

John Benjamin Hickey

9–10PM
Manhattan
WGN America

SERIES DEBUT The Manhattan Project didn't just build a bomb that ended one great war and catalyzed a cold one. The Army built an entire town in New Mexico to support the eggheads, a wind-whipped desert suburb toxic with paranoia and radioactivity. WGN America's *Manhattan*—whose producing team includes walk-and-talk director extraordinaire Thomas Schlamme (*The West Wing*)—brings history to energetic life, with a host of well-played characters, including John Benjamin Hickey as a tormented genius and Olivia Williams as his botanist wife. A megawatt start to a show crackling with megaton ambition. **A-** —*Jeff Jensen*

CROSSBONES: FRANCISCO ROMAN/NBC; *ALMOST ROYAL*: BURNING BRIGHT PRODUCTIONS; *THE LEFTOVERS*: PAUL SCHIRALDI/HBO; *MANHATTAN*: GREG PETERS

CRITICS ARE FALLING FOR ONE OF THE BEST-REVIEWED BOOKS THIS SUMMER…

"Compulsively readable."
—*The New York Times Book Review*

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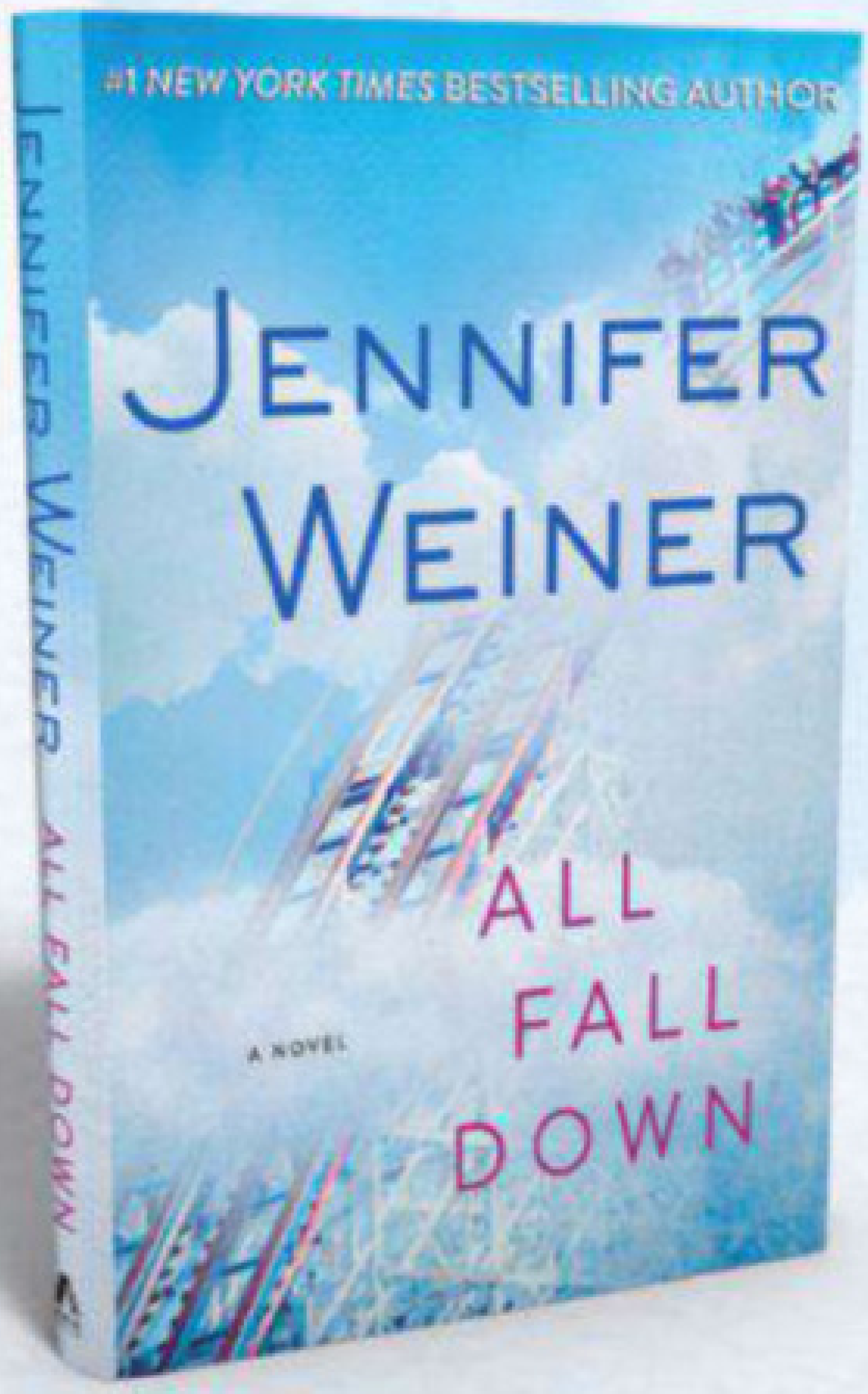
—*The Philadelphia Inquirer*

"Unputdownable."
—*Entertainment Weekly*

"Hooks you in and never lets you go."
—*USA TODAY*

"Darkly witty."
—*People*

"A master at creating realistic characters, Weiner is at her best here."
—*Booklist* (starred review)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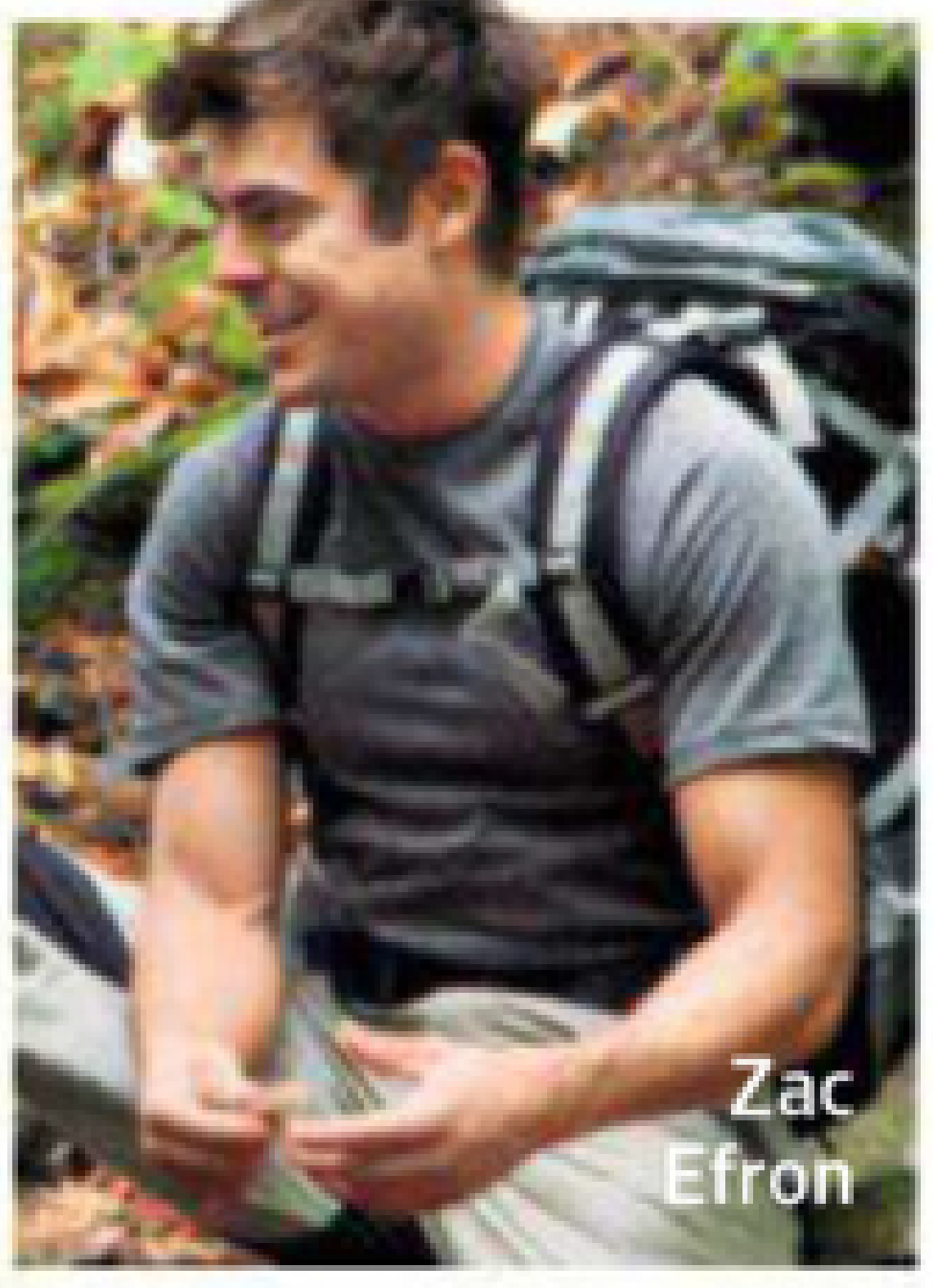

Zac Efron

SERIES DEBUT

8–9PM

Running Wild With Bear Grylls

NBC

Zac Efron is an eager and able companion for Grylls in the premiere of his new show, on which the action man takes celebrities into the wilderness. That means all this goes a bit too smoothly. Seeing future guest Tom Arnold trying to run wild will surely make for a more entertaining watch. **B**

TUE JUL 29

SEASON PREMIERE

9–10PM

Dance Moms

Lifetime

Can you ever have too many reality shows about child dancers? I say, "Oh, hell yes!" Lifetime says, "Stick around after this for the series debut of *Raising Asia*."

10–10:30PM

Sullivan and Son

TBS

When Steve puts on an open-mic night at the bar, the evening goes awry.

10–11PM

Tyrant

FX

Jamal meets with exiled opposition leader Sheikh Rashid, but the meeting goes awry. Did he meet him at Steve's open-mic night?

WEDNESDAY JULY 30

Ian Ziering

9–11PM

Sharknado 2: The Second One

Syfy

The brouhaha that surrounded the original *Sharknado* was predicated largely on its nostalgia-stirring cast (notably *Beverly Hills, 90210*'s Ian Ziering and *American Pie*'s Tara Reid) and a strong life on Twitter, but the film itself was a drowsy B movie. The New York-set sequel doesn't top the sight of Ziering chainsawing his way out of the belly of a shark. But there's still plenty of self-conscious, energetic fun, especially the opening *Twilight Zone* homage and Matt Lauer and Al Roker as the precipitation-obsessed Greek chorus. *Sharknado 2* is a rousing upgrade from middling schlock to high-quality schlock.
B —*Kyle Anderson*

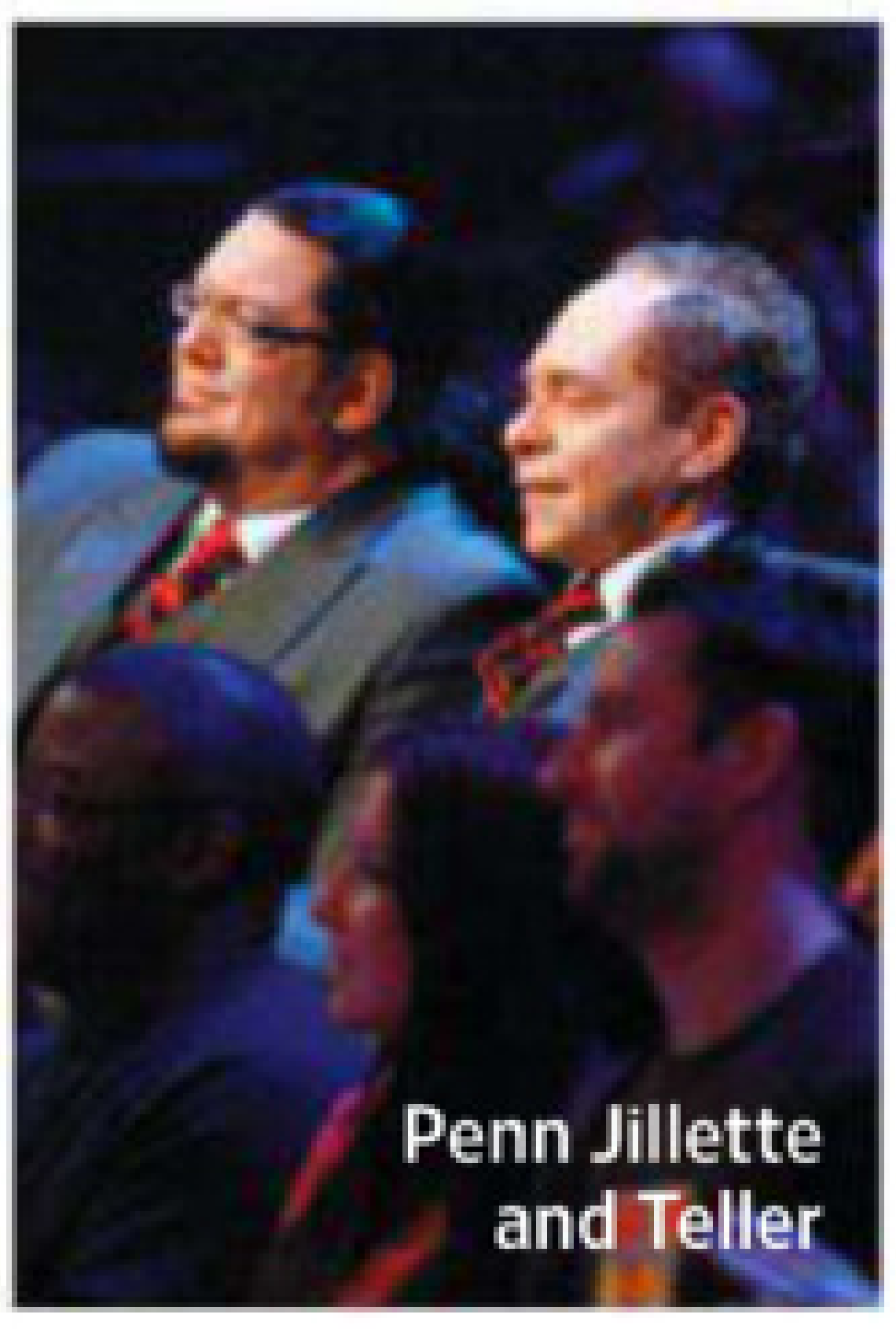
SERIES DEBUT

8–9PM

Penn & Teller: Fool Us

The CW

On this competition show, the famed illusionists try to spot the con in other magicians' acts. One of the contestants stumps the duo with an extravagant card trick—but there's a pleasing integrity in how P&T expose the other hopefuls without spoiling all the abracadabra.
B+ —*Joe McGovern*


Penn Jillette and Teller

THURSDAY JULY 31

The Quest competitors

8–9PM

The Quest

ABC

SERIES DEBUT

The folks behind *The Quest* include one of the producers of *The Lord of the Rings* and the creators of *The Amazing Race*—and in a sense that's all you need to know. A dozen fantasy-loving contestants are transported to a Dungeons & Dragons-esque fictional land where they are given a series of tests, such as, in the premiere, firing arrows at dummies while mud rains down on their heads. The production values are extremely high, but your tolerance for swordy nonsense will need to be similarly vertiginous for this to develop into a must-see. **B–**

FRI AUG 1

SERIES DEBUT

9–10PM

Redwood Kings

Animal Planet

Twins Ron and John Daniels turn wood into art. Stop sniggering!

SERIES DEBUT

9–10PM

David Tutera's CELEBrations

WE tv

We're not saying Sisyphus had it easy. But Tutera's tasks on his new show will include organizing Lil' Kim's baby shower.

Hungry Guy

10–10:30PM

Diners, Drive-Ins and Dives

Food

Can you overdose on savory chicken sopas, tricolor cannelloni, and fresh seafood cioppino? Let's see!

SAT AUG 2

Colm Meaney

SEASON PREMIERE

9–10PM

Hell on Wheels

AMC

Former Confederate soldier Cullen Bohannon (Anson Mount) continues to navigate his way around the menacing Swede (Christopher Heyerdahl), and tycoon Doc Durant (Colm Meaney) finds a new foe in Wyoming governor John Campbell (Jake Weber). But those standoffs only mildly elevate *Hell*'s flat writing. **B–**
—*Kyle Anderson*

SUN AUG 3

8–9PM

Steve Austin's Broken Skull Challenge

CMT

Challenge *not* accepted.

9–10PM

The Last Ship

TNT

The ship picks up a distress call near Jamaica. Maybe someone ran out of Red Stripe.

9–10PM

Ray Donovan

Showtime

Abby meets a new friend at the gun range. Mr. Glock?

SEASON FINALE

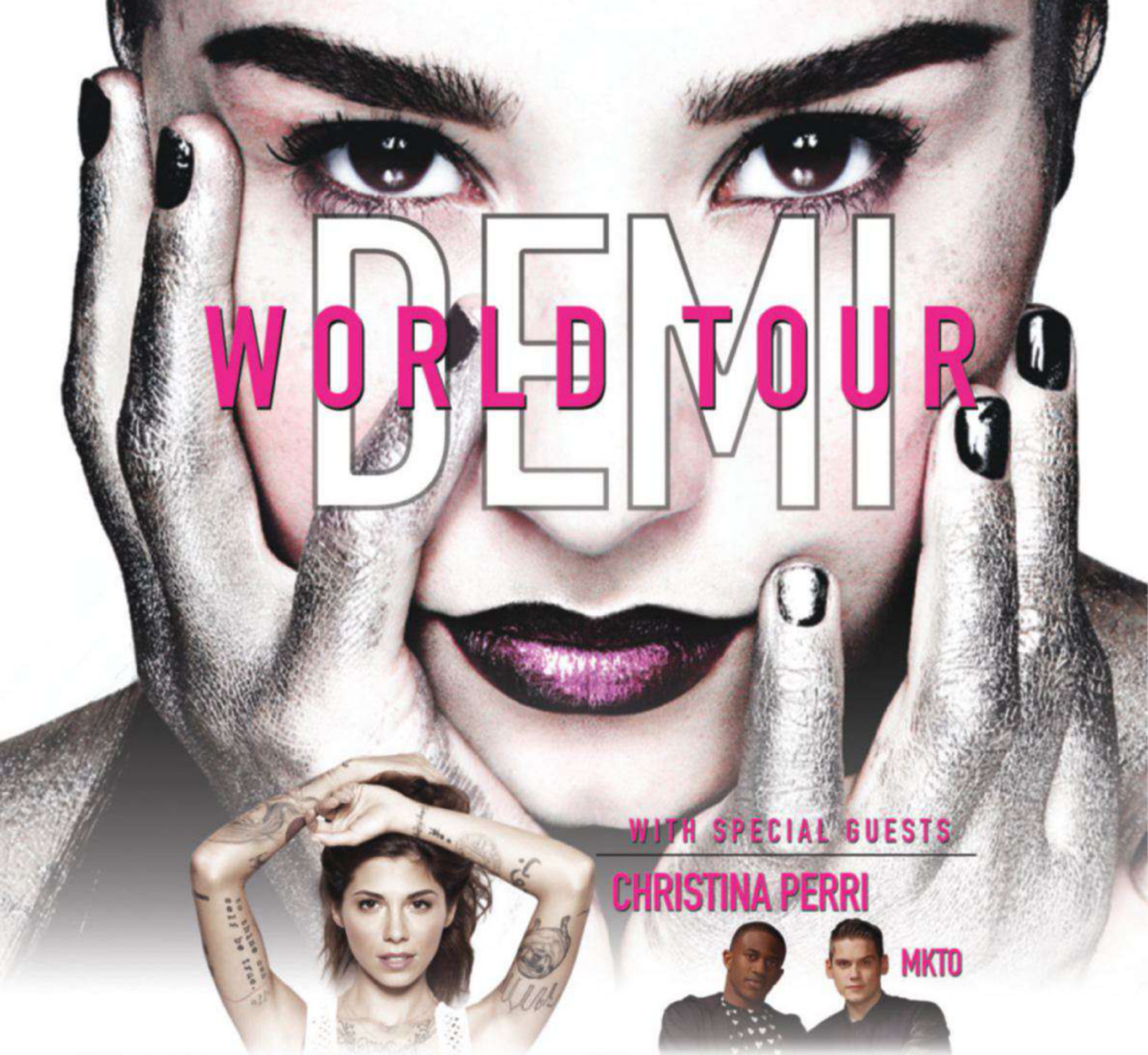
10–11PM

Halt and Catch Fire

AMC

The debut season of the computer drama ends with Gordon and Joe preparing to ship the Giant. If that doesn't work for you, try turning your TV off and then on again.

RUNNING WILD WITH BEAR GRYLLS: DUNCAN GAUDIN/NBC; *SHARKNADO 2: THE SECOND ONE*: SYFY; *TYRANT*: PATRICK HARBRON/FX; *PENN & TELLER: FOOL US*: KIERON MCCARRON/SEPTEMBER FILMS; *THE QUEST*: RICK ROWELL/ABC; *HELL ON WHEELS*: CHRIS LARGE/AMC; *THE LAST SHIP*: MICHAEL MULLER; *DINERS, DRIVE-INS AND DIVES*: JOHN LEE/FOOD NETWORK



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09.07	ALBANY, NY	TIMES UNION CENTER
09.09	PITTSBURGH, PA	PETERSEN EVENTS CENTER
09.12	RALEIGH, NC	PNC ARENA
09.14	MIAMI, FL	AMERICAN AIRLINES ARENA
09.15	ORLANDO, FL	AMWAY CENTER
09.17	NEW ORLEANS, LA	LAKEFRONT ARENA
09.19	SAN ANTONIO, TX	AT&T CENTER
09.21	TULSA, OK	BOK CENTER
09.23	KANSAS CITY, MO	SPRINT CENTER
09.25	DENVER, CO	PEPSI CENTER
09.27	LOS ANGELES, CA	STAPLES CENTER
09.28	SAN DIEGO, CA	VIEJAS ARENA
10.02	EVERETT, WA	COMCAST ARENA
10.04	EDMONTON, AB	REXALL PLACE
10.05	CALGARY, AB	SCOTIABANK SADDLEDOME
10.07	SASKATOON, SK	CREDIT UNION CENTRE
10.10	SIOUX FALLS, SD	DENNY SANFORD PREMIER CENTER
10.11	MOLINE, IL	iWIRELESS CENTER
10.14	CHICAGO, IL	UNITED CENTER
10.15	LOUISVILLE, KY	KFC YUM! CENTER
10.17	UNCASVILLE, CT	MOHEGAN SUN ARENA
10.19	MONTREAL, QC	BELL CENTRE
10.20	HAMILTON, ON	FIRSTONTARIO CENTRE
10.22	MANCHESTER, NH	VERIZON WIRELESS ARENA
10.24	HERSHEY, PA	GIANT CENTER
10.25	NEWARK, NJ	PRUDENTIAL CENTER
10.27	BROOKLYN, NY	BARCLAYS CENTER

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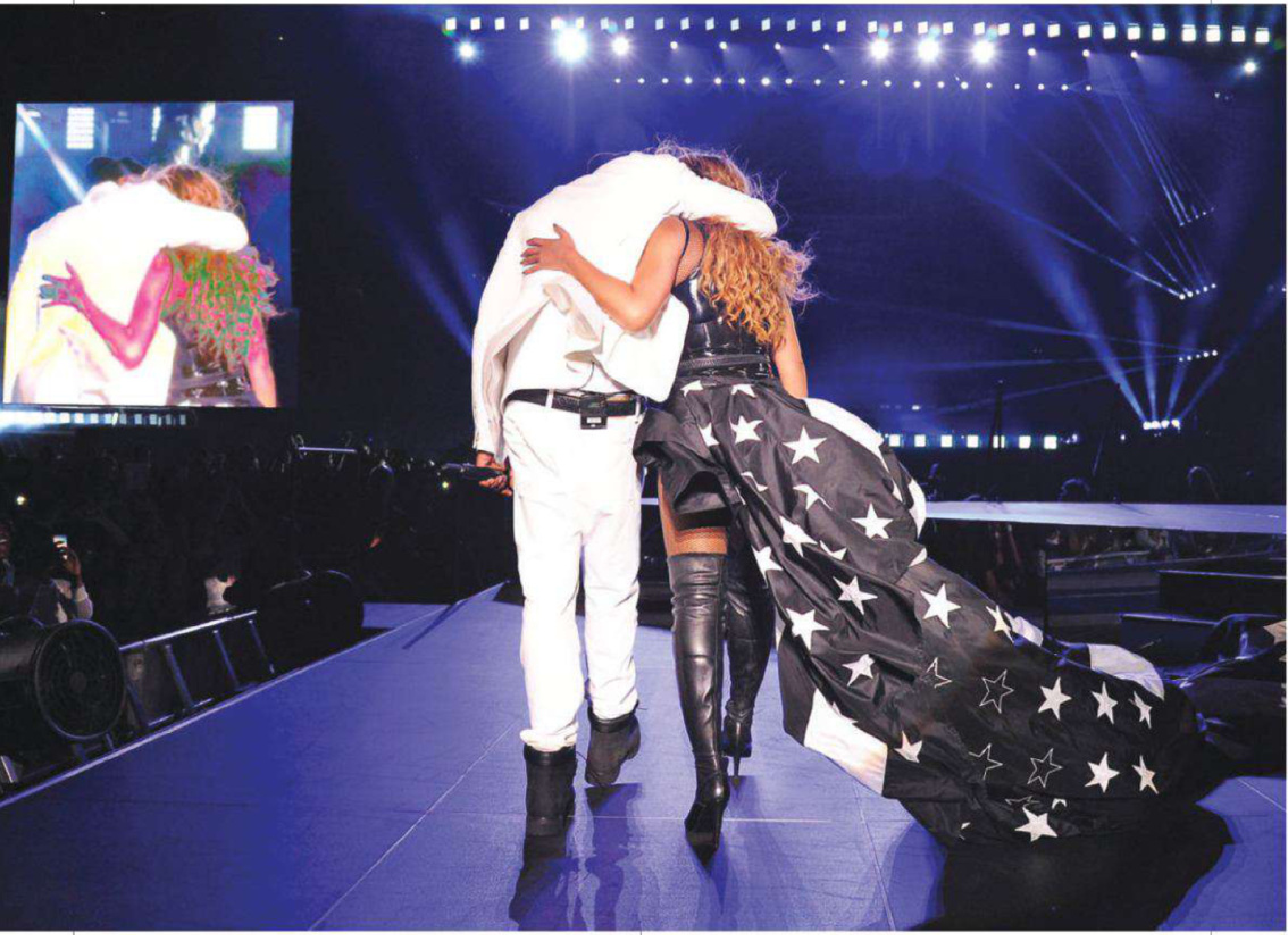


KEVIN MAZUR/WIREIMAGE FOR PARKWOOD ENTERTAINMENT

Beyoncé & Jay Z: On the Run Tour

Who runs this mother? On the scene in New Jersey as pop's reigning power couple unleash their first-ever joint tour. **By Miles Raymer**

A LOT OF POP STARS and rappers like to brag in their lyrics and on social media that they're "living in a movie," but few actually do as much as Jay Z and Beyoncé. Since they're two of the most famous and powerful celebrities in the world, their lives genuinely are the stuff of a big-screen blockbuster. With On the Run (now through Aug. 6 Stateside), the couple's inaugural coheadlining tour, they've made the conceit literal and given it a three-dimensional platform.

At New Jersey's MetLife Stadium on July 11, the show opened with moody black-and-white footage of an ersatz art-house gangster romance starring Mr. and Mrs. Carter and set to Atlanta rapper Future's gangster-techno hit "Move That Dope." Camera-phone footage of the sequence went viral online within hours of the tour's debut in Miami, but the crowd's reaction, which shook the stadium's seats nearly as much as the song's bone-rattling bass, didn't seem to suffer for it.

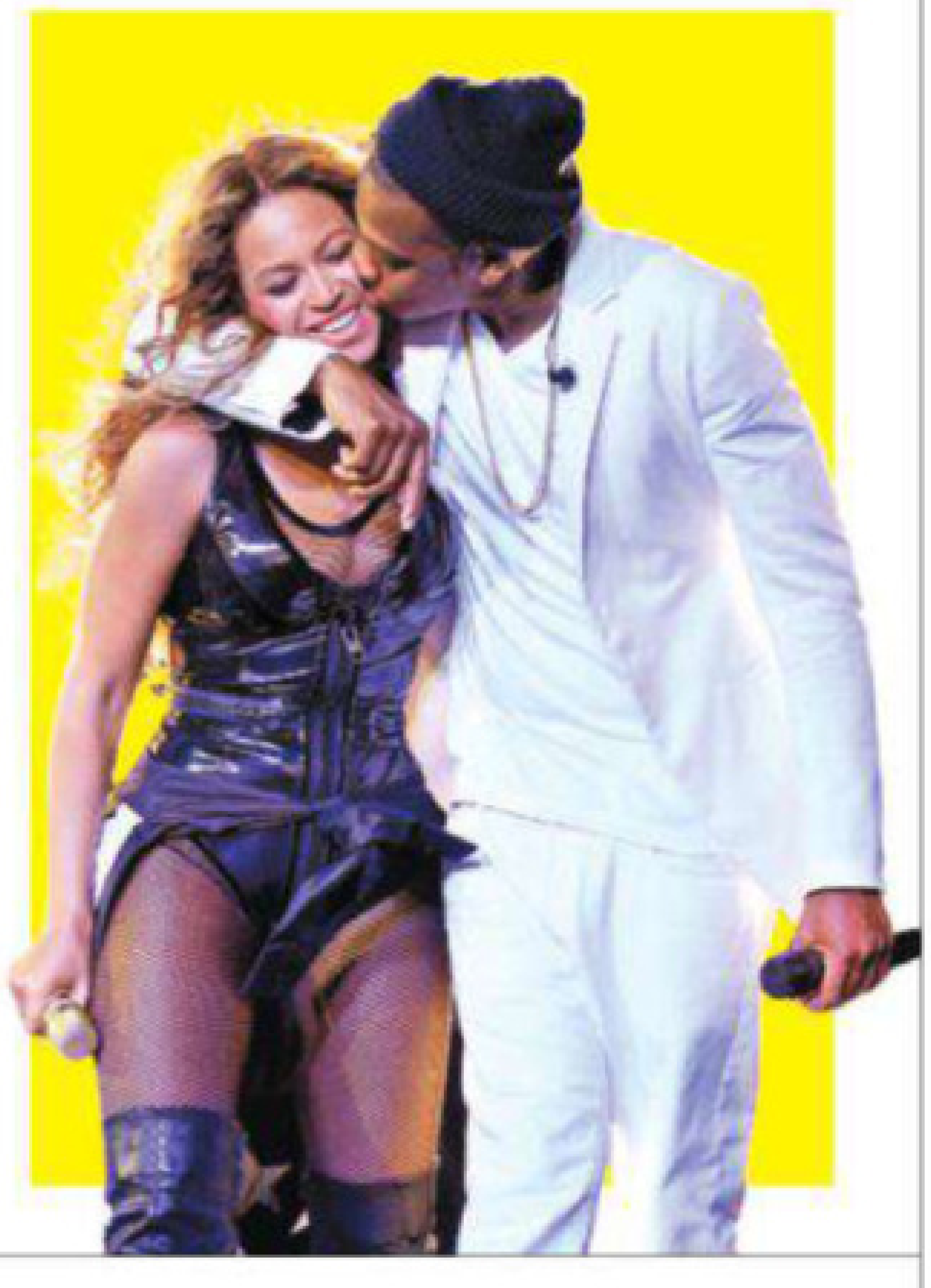
The royal couple take the stage in the flesh to the sound of " '03 Bonnie and Clyde," the first song they recorded together more than a decade ago, as well as the first time (in the video for that clip) they riffed on a modern-day incarnation of the iconic criminal duo. It's a vivid reminder—as if the audience needed it—of the sparks the pair's creative and romantic partnership has thrown off from the start.

From there, the show unleashes a torrent of colossal hits from two of the most solid discographies in modern pop—"Single Ladies (Put a Ring on It)," "Big Pimpin'," "Drunk in Love," "99 Problems"—edited into a fast-paced DJ-style megamix. Their combined catalog goes so deep that they had to cut most of the songs into bite-size snippets just to fit them all into the show's two-plus-hour running time, and they could even afford to burn off a killer song like "Countdown" in one of the video montages that played during the more elaborate costume and stage changes.

Those interstitial segments (which featured famous friends including Don Cheadle, Guillermo Díaz, and Rashida Jones) unsurprisingly are rife with touchstone film references: *Bonnie and Clyde*, *Breathless*, *Kill Bill*, Baz Luhrmann's *The Great Gatsby*. Jay and Bey have become mythical enough through their towering media profile and heavily autobiographical songs that seeing them move between these lightly fictionalized versions of themselves and the already larger-than-life actual ones felt like a breakdown of a fourth wall. Only instead of the pair busting out of their celluloid world, the audience got pulled into the fantastically glamorous biopic happening on stage.

Conjuring that epicness in real time requires sticking to a tight script, so the concert runs in large part on presequenced audio and video. And though everything about the set has been extensively documented online, Beyoncé and Jay Z are so intensely charismatic that it doesn't matter. Like any big-budget extravaganza packed with special effects, it's not the element of surprise that's important, but the glorious sensory overload of the experience.

On the Run is a distinctly cinematic event, so it's fitting that HBO is set to make it into a concert film to be shot over two nights in Paris in September. If the show's script remains the same, the film will capture a moment at the end of the marathon set where Jay and Bey sit down on a platform in the middle of the crowd and watch their own home movies on the massive screens spanning the main stage—just as absorbed in the spectacle in front of them as anyone in the audience. **A**



FRANK MICELOTTA/PICTUREGROUP

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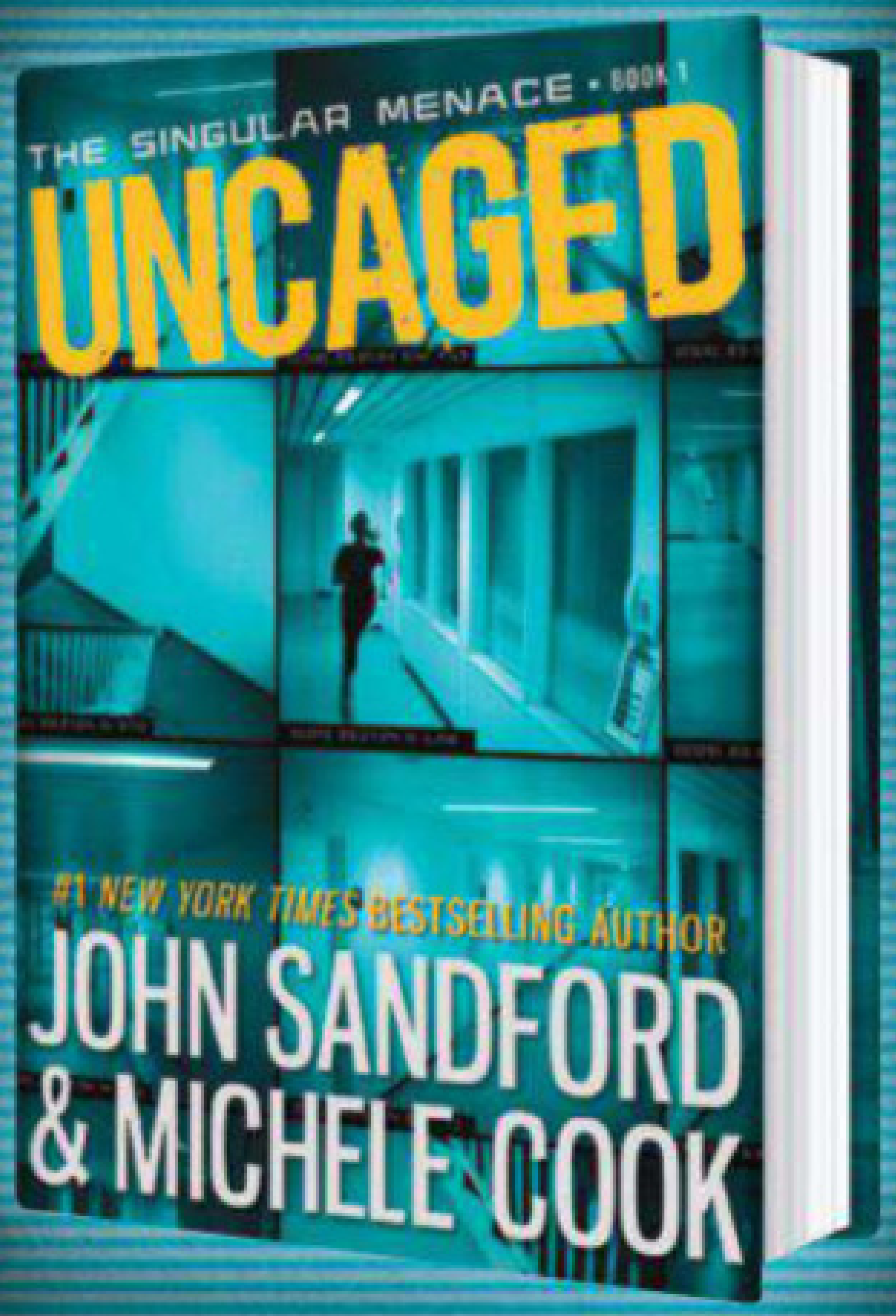
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Everything I Need to Know, I Learned From Billy Joel

But it took seeing the Piano Man live for the very first time to remind me. **BY BILL KEITH**

TRULY, I COULD draw you the best fishing routes off the coast of Long Island before I even set foot in New York (thank you, "The Downeaster 'Alexa'"). I was introduced to the complexities of dating beyond your station without the help of Jane Austen ("Uptown Girl," indeed). I still sprint to see Bizet's *Carmen* because it reminds me of "Scenes From an Italian Restaurant." And the first drink I ever ordered in a bar was a gin and tonic (though not a tonic and gin, as I'd first heard it in "Piano Man").

In 1982, while my sister Amy was mooning over Barry Manilow's "The Old Songs," I was crushing my first 45, Billy Joel's "It's Still Rock and Roll to Me." My first favorite T-shirt was a blue-and-white ringer emblazoned with his name and a glittering keyboard. (That's it in the picture above. I'm 6, my sister is 8.) My first CD was his two-disc *Greatest Hits Volumes I and II*. But until last week at Madison Square Garden, I'd never seen Billy Joel perform live—even though I've come to realize that he is the longest-running nonfamilial relationship of my life.

Billy and I first started riding high during 1983's *An Innocent Man*. I was 7. "Tell Her About It," "Keeping the Faith," "The Longest Time": All that glorious doo-wop with '80s sax overlay had me wondering what I was doing in karate class when I could be taking piano lessons so that I could perform in a revolving bar someday. The album was the perfect introduction to Billy. Its lyrics didn't require the level of introspection that songs on *Piano Man*, *The Stranger*, or *Glass Houses* did—I'd get into those soon enough. Though early exposure to "She's Got a Way" did result in a misguided interpretation that caused me to sing tearfully into my pillow after saying goodbye to my favorite teacher on the last day of fifth grade. Like I said, some of his material was initially a bit out of my grasp.

In 1981

SURE, I HAD FIXATIONS ON OTHER ARTISTS. BUT WHILE I FLIRTED, NO ONE STUCK AROUND LIKE BILLY.

Sure, I had fixations on other artists. There was my Willie Nelson phase (ages 6–9), an Aretha Franklin era (11–14), a stint with Steve Miller (15–17), and a nice run with Dr. John (17–22). But while I flirted, no one stuck around like Billy. His vivid character studies—"Big Man on Mulberry Street," "Goodnight Saigon," "Captain Jack"—were like Raymond Carver short stories told in new time signatures.

When I heard that Billy would be doing a monthly residency at Madison Square Garden, I knew I had to go. And despite my sister's early-onset Manilow mania, I knew I had to bring her. As we took our seats, I learned she'd been harboring a secret: This was her *fourth* Billy Joel concert. Still, we sang, we swayed, we even teared up. And—like 99 percent of the 20,000 fans who fill the Garden for Billy every month—we didn't sit down once while the Piano Man wailed wonderfully through classics like "Pressure" and "You May Be Right." "Allentown," "She's Always a Woman," and "Everybody Loves You Now," too.

People often ask me what my favorite Billy song is, and my answer always changes. The day before seeing this show, I learned I'd lost my incandescent friend Aylie to an aneurysm at 38. "Only the Good Die Young" can seem like a trite sentiment—until it doesn't. It was the final encore Billy performed at MSG the night I was there. So for now, that one's my favorite, for Aylie. And because life is life and Billy is Billy, I'm looking forward to the next time my answer changes.

Joel is booked at Madison Square Garden through February 2015 or "as long as there is demand." (So presumably, forever.)

KEITH AND SISTER: COURTESY OF BILL KEITH; JOEL: EBET ROBERTS/REDFERNS

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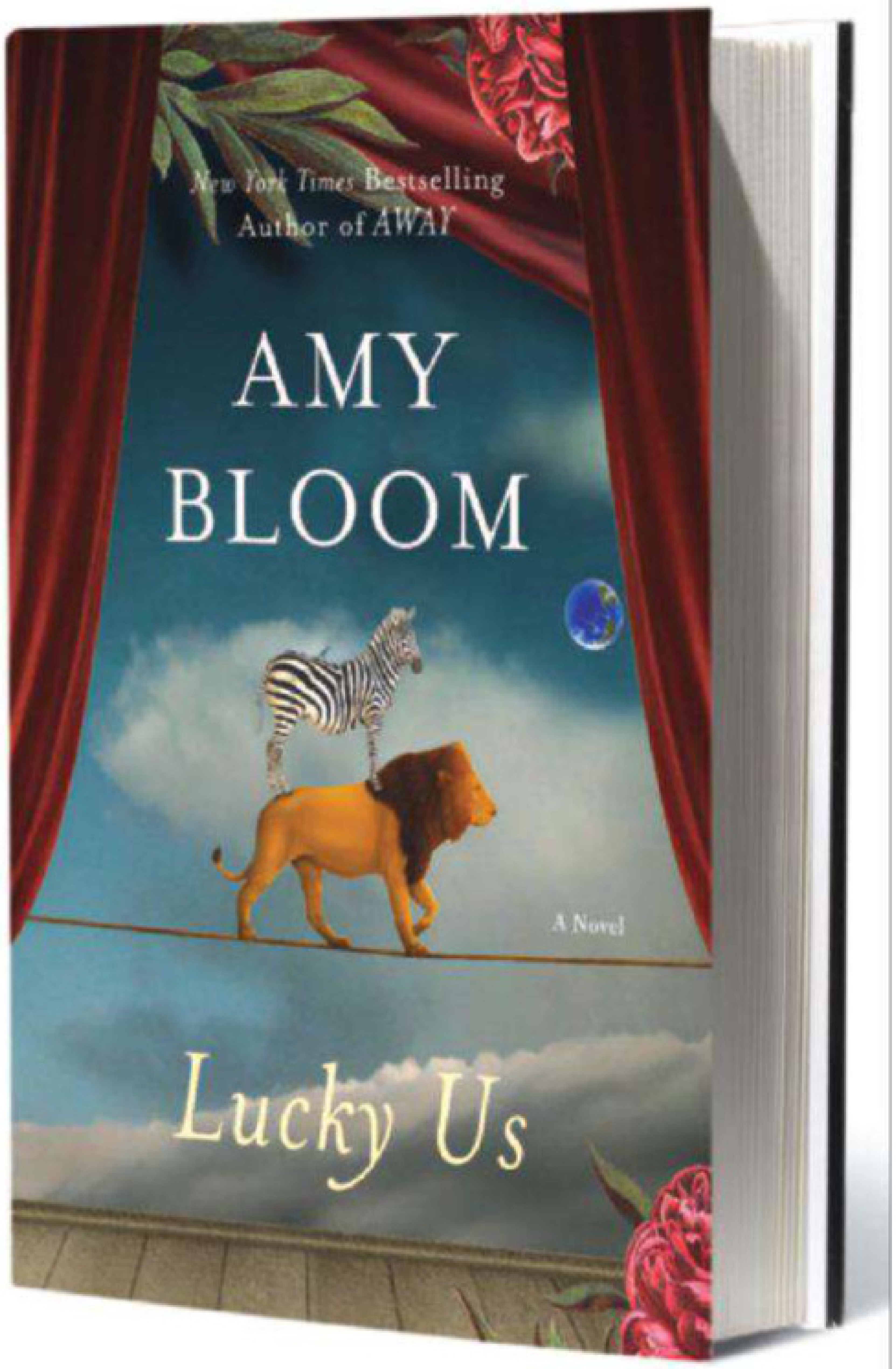
Books



Lucky Us

Amy Bloom

NOVEL

By Leah Greenblatt

EVA ACTON ISN'T LUCKY at all. A knock-kneed teenage bookworm from nowhere, Ohio, she is largely unloved and unlovely. She's always a trouper, though: "It seemed to me," she reflects, "that if you had to have a mother who'd dropped you off like a bag of dirty laundry and a father who was not above stealing from you (or your sister), you were pretty lucky to have that same sister take you to Hollywood and wash your underpants with hers and share her sandwiches with you."

The Hollywood of 1942, of course, is no safe haven. (Was it ever?) And that sister, Iris, is hardly to be trusted either; her ruthless pursuit of love and limelight leaves all sorts of collateral damage. But Eva, Amy Bloom's indomitable creation, picks up the pieces and makes a new kind of family from them. The elderly landladies, gay Mexican makeup artists, and purloined Jewish orphans who come into her orbit are often as lost as she is—and happy enough to be found, at least for a while.

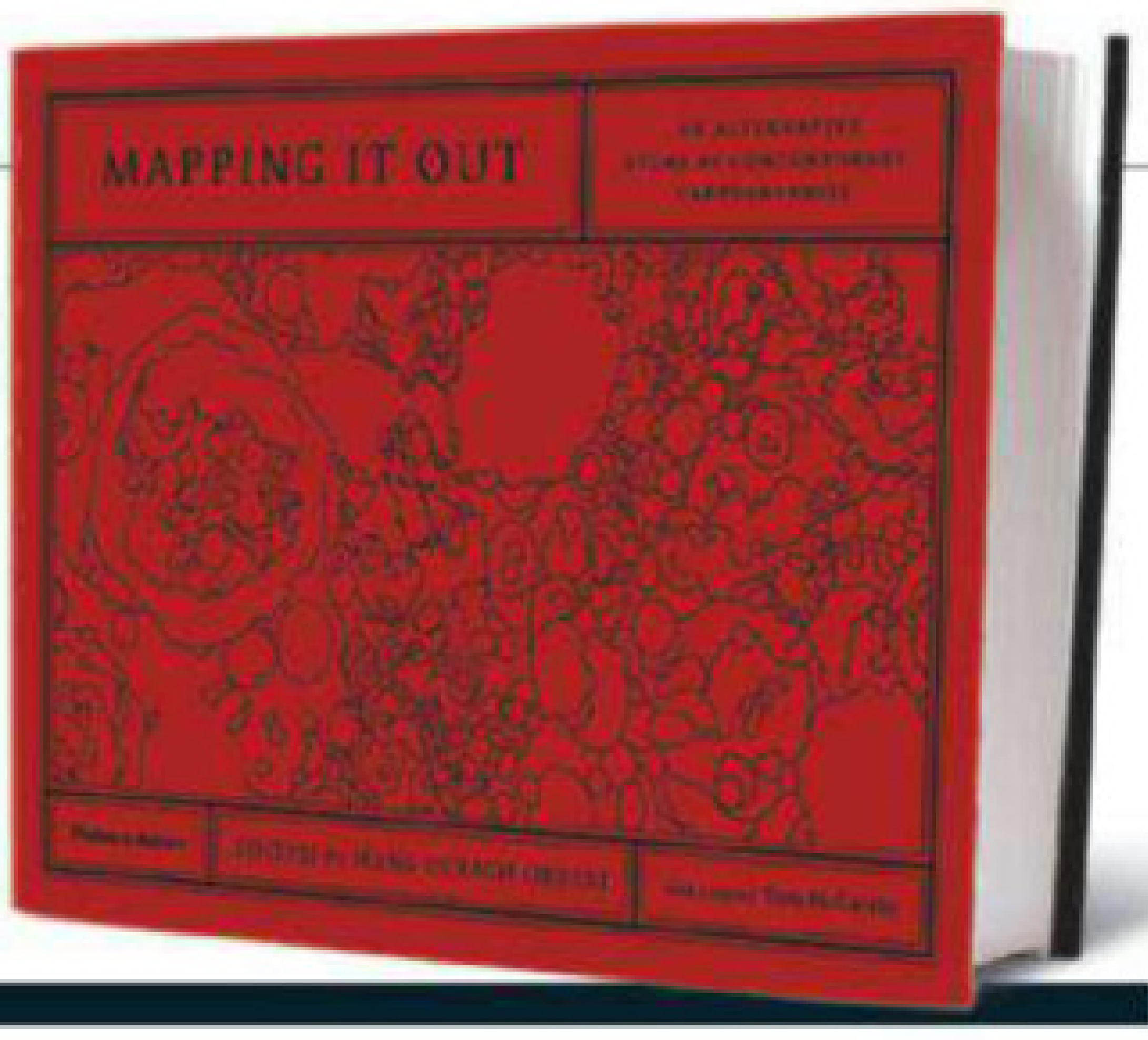
Before becoming the author of acclaimed novels and stories (*Away*, *A Blind Man Can See How Much I Love You*), Bloom trained as a clinical social worker, and she writes with such spare, efficient grace that *Lucky Us* can feel oddly impassive, even bloodless. But her words are carefully chosen to cut clean and deep. When World War II comes in from the novel's periphery in the form of Eva's friend Gus, who has been deported back to his parents' German homeland, he describes the brutal bombing of Pforzheim in a few quick, devastating strokes. Even *Lucky*'s casual asides stack up, like pearls strung on a wire: Eva's father is "clever and shallow. Thin silverplate over nickel"; a spilled bottle of brandy makes the room smell "like a French accident." Taken together, they make this odd, precocious girl's story feel as big and small and strangely marvelous as life itself. **A–**

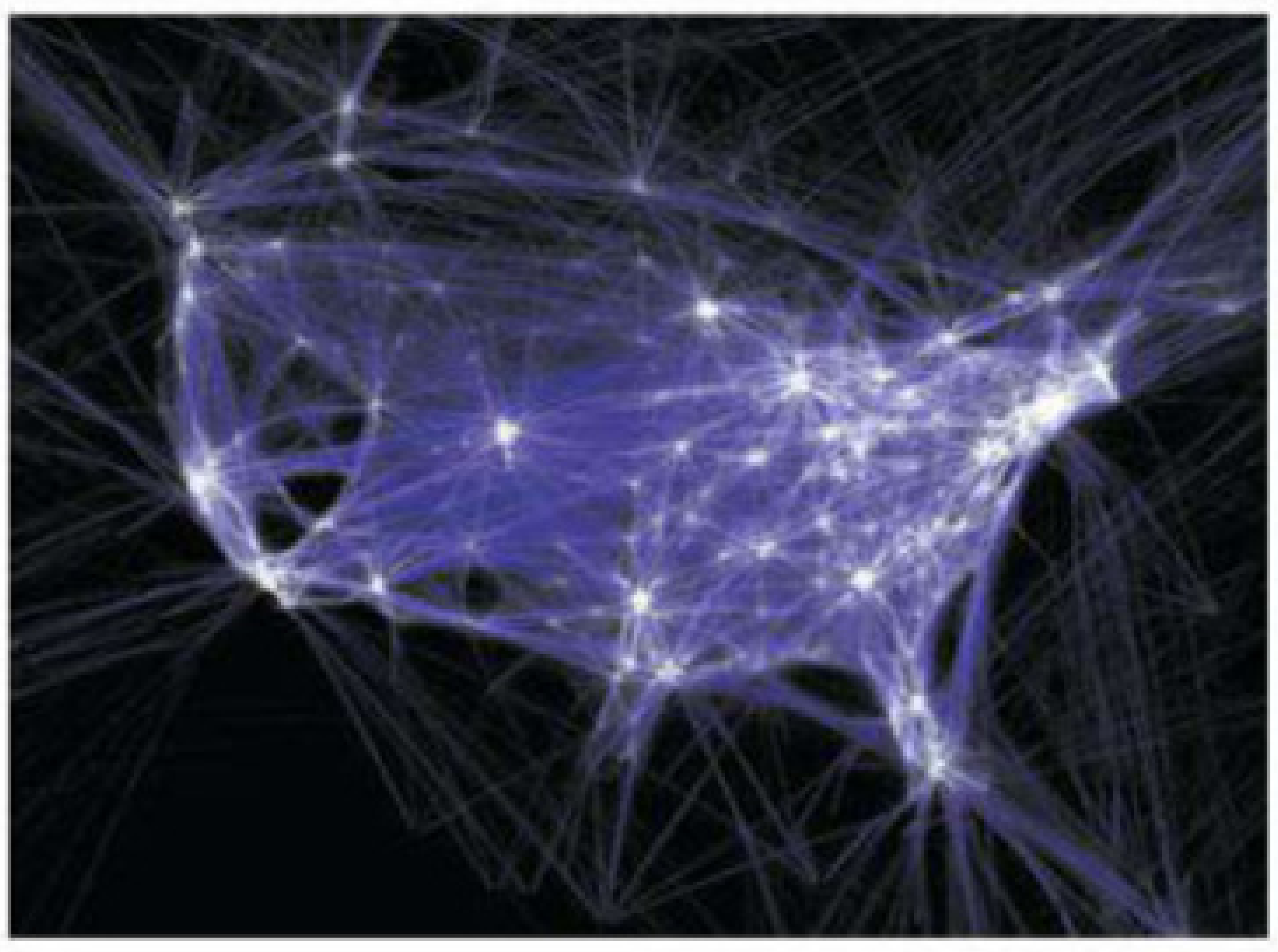
THE OPENING LINES

"My father's wife died. My mother said we should drive down to his place and see what might be in it for us.... 'It's like this,' she said. 'Your father loves us more, but he's got another family....' "

The Earth as You've Never Seen It Before

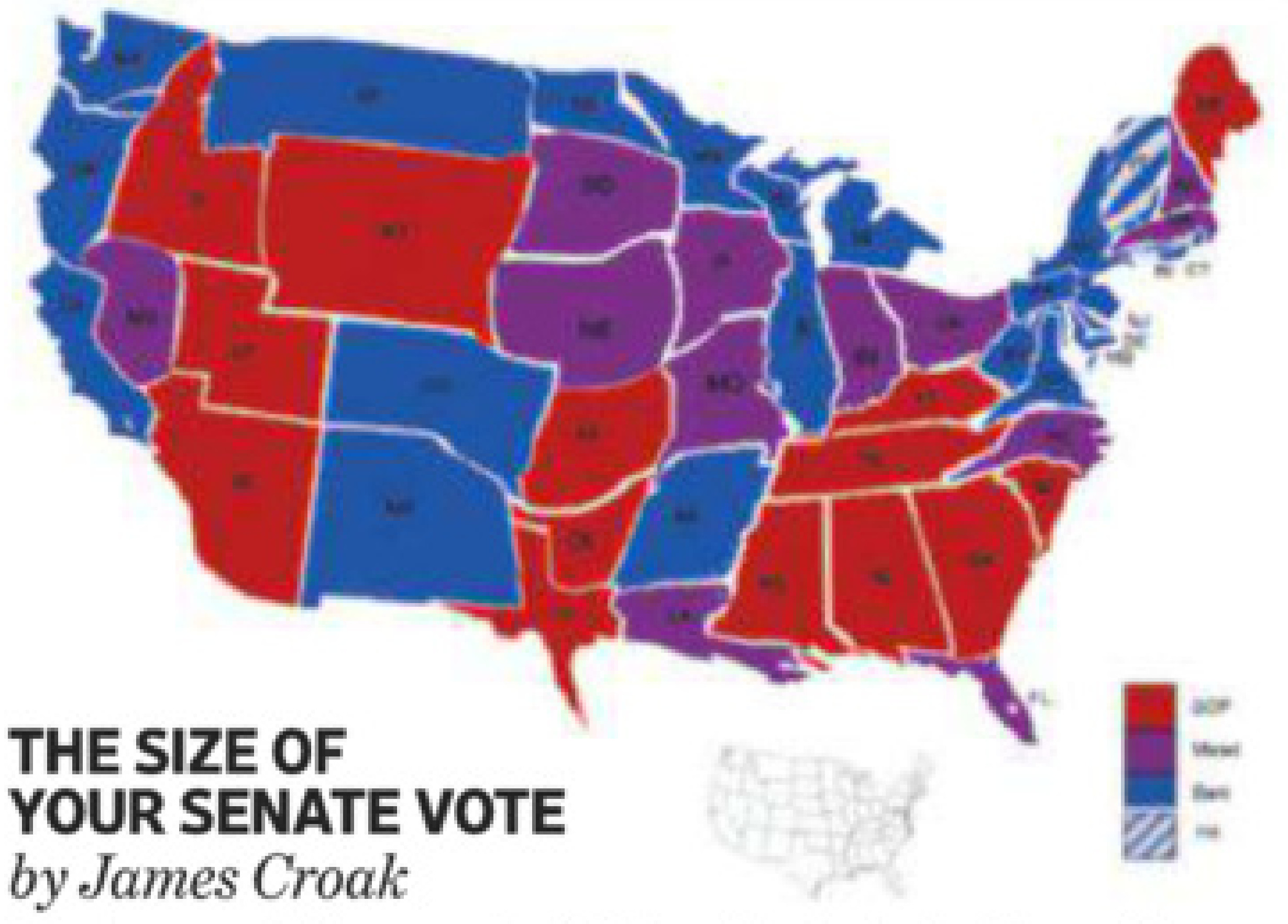
Geography, art, and information science collide in *Mapping It Out*, a collection of dazzling and provocative alternative maps that will make you rethink the world we live in. —TINA JORDAN


MAPPING IT OUT



UNTITLED *by Aaron Koblin*

In this visualization, "the day has begun, and thousands of planes have taken to the skies, carrying their passengers in complex traceries represented by an ever-multiplying spiderweb of light."


GOP
Mixed
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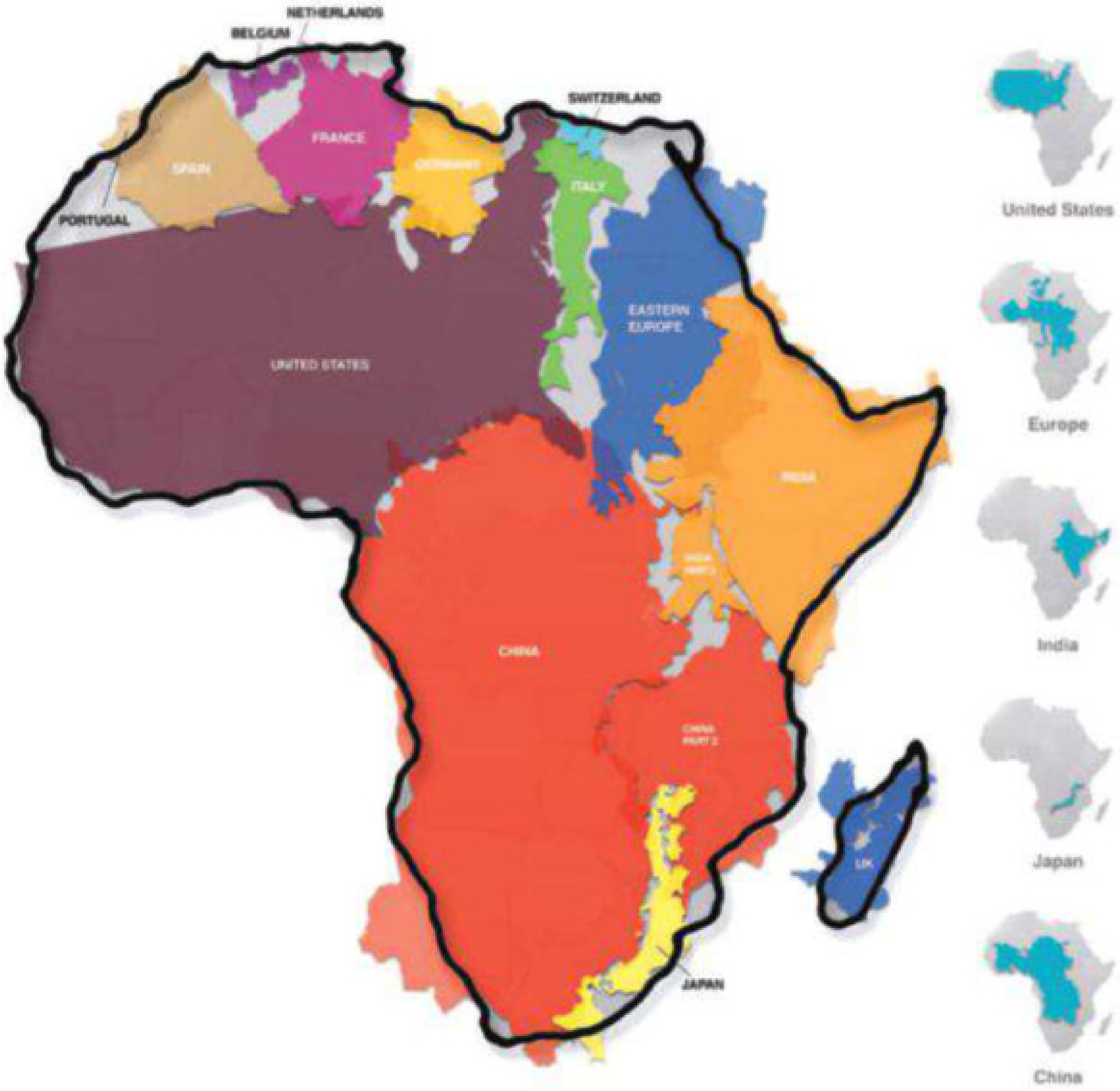
THE SIZE OF YOUR SENATE VOTE
by James Croak

Croak says, "This map depicts by physical size the voting influence of the American states—that is, the less populous, the larger it appears; the more populous, the smaller it is."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UNITED STATES
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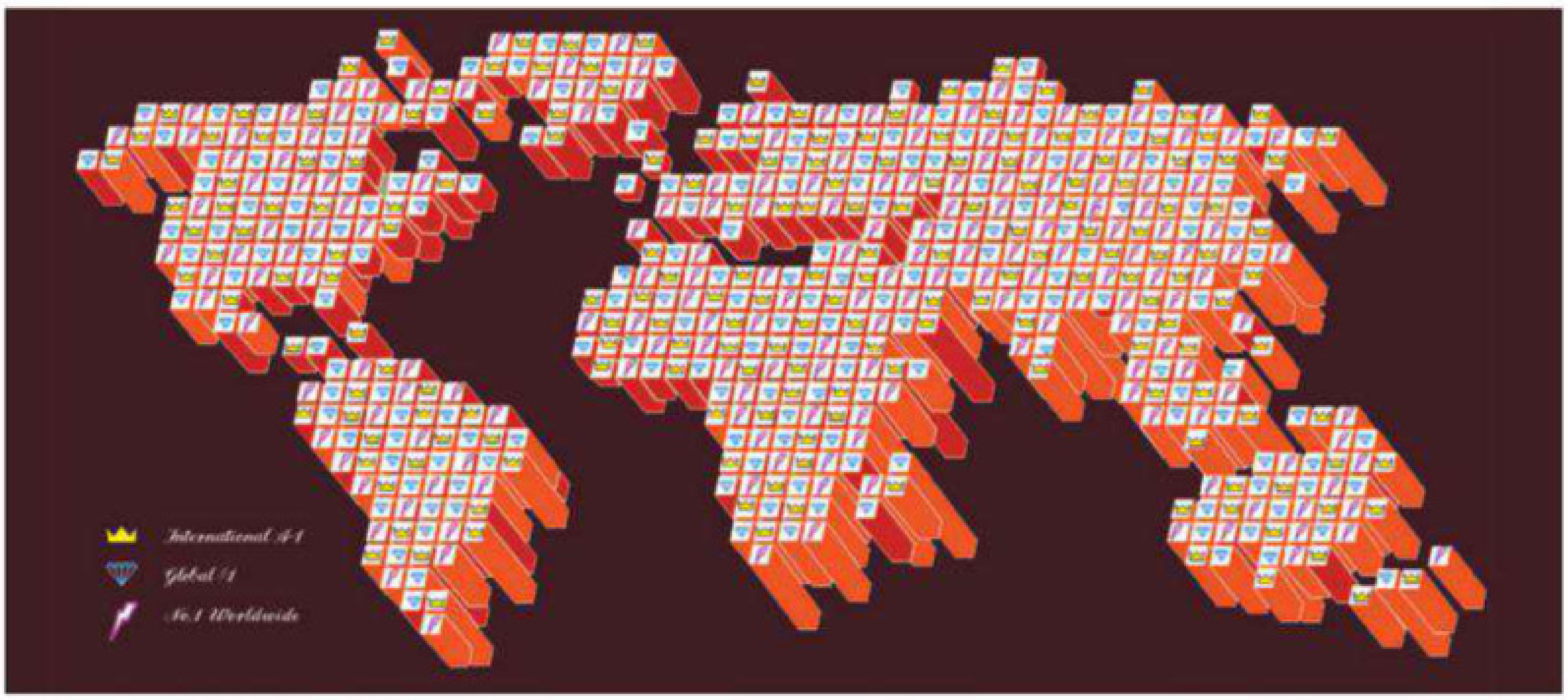
INDIA PART 2
CHINA
CHINA PART 2
UK
JAPAN
United States
Europe
India
Japan
China

THE TRUE SIZE OF AFRICA
by Kai Krause

Mapmaker Krause says he wanted to demonstrate "the highly distorted nature of the predominantly used mapping projections" of most globes and maps. "This single image tries to embody the massive scale of the continent, which is larger than the U.S.A., China, India, Japan, and all of Europe—combined!"


International A-1
Global #1
No.1 Worldwide

SUPER-DUPER HELTER-SKELTER LEGO-WORLD
by Raqs Media Collective

This is "a map of the world in building blocks. Each block, repeated across the map, stands for some superlative claim or the other on the planet and its resources."

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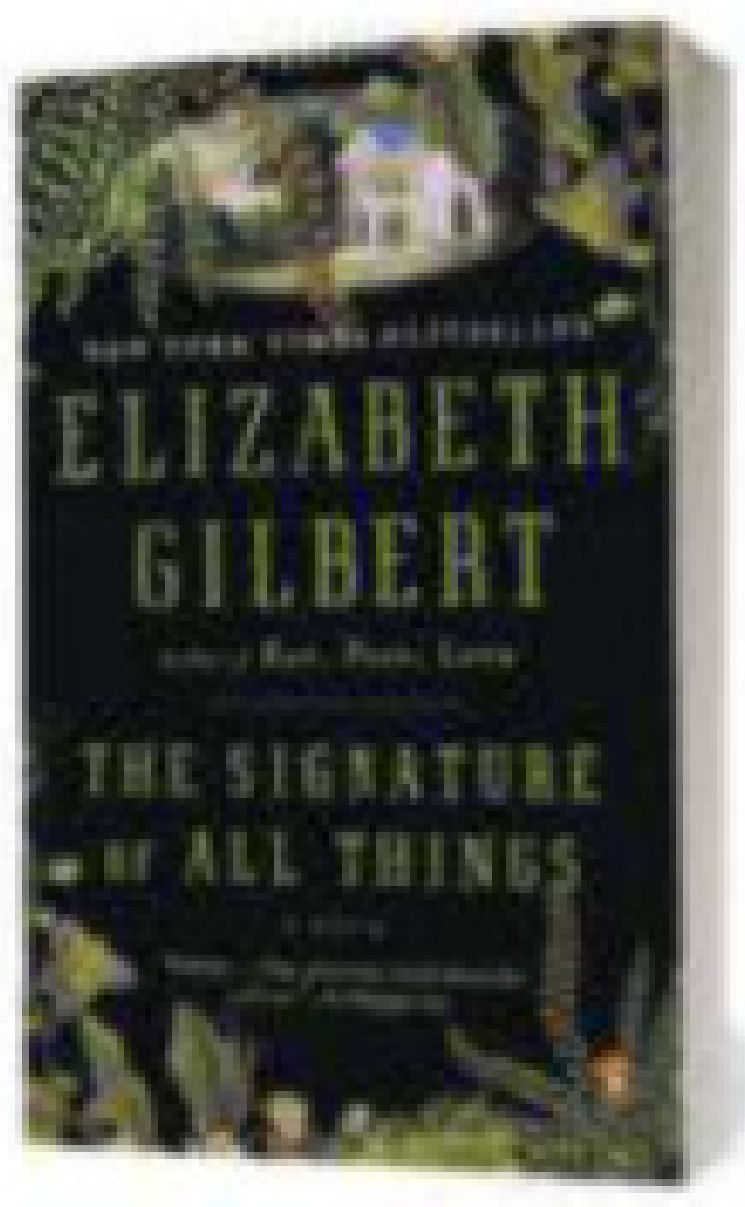
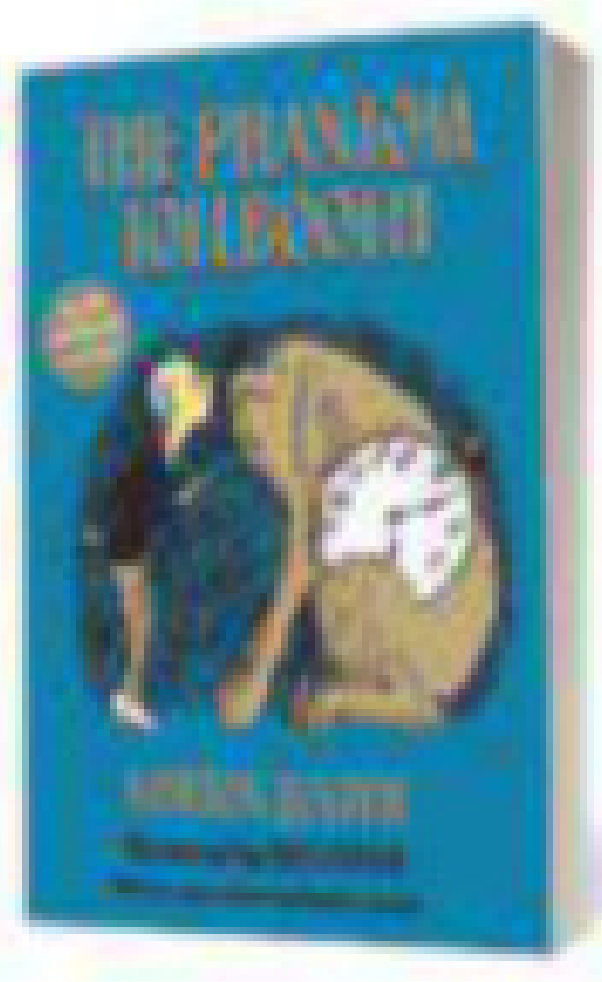
Elizabeth Gilbert
Books of My Life



To celebrate the paperback publication of her triumphant return to fiction, *The Signature of All Things*, the *Eat, Pray, Love* author, 44, talked to us about the books she loves, her literary blind spots, and the works that have shaped her as a writer and as a person.

My favorite childhood books
The *Wizard of Oz* series. Those stories are such a wild and unpredictable protofeminist mythological fever dream. What's not to love? Also, as a restless farm girl myself, I identified, big-time.

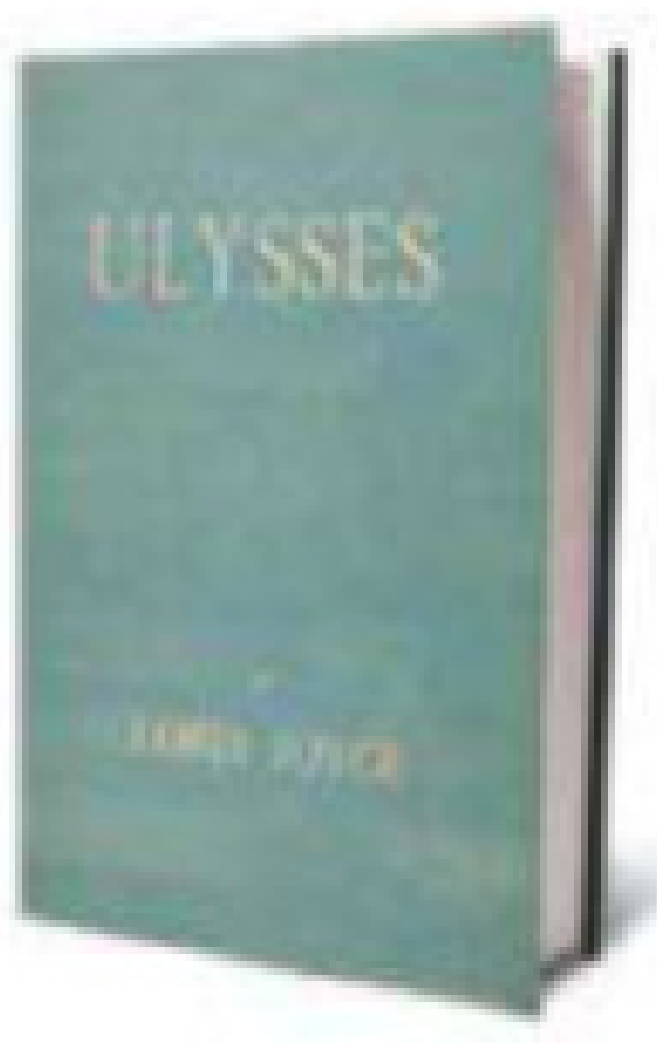


The book I enjoyed most in school
In third grade, a thoughtful teacher introduced us to *The Phantom Tollbooth*. I think school reading pretty much peaked right there.

A book I read in secret
I am a child of the 1970s, so my secret reading was—and could only ever have been—that thrillingly wicked mixed classic cocktail of *Forever* and *Flowers in the Attic*.

The book that cemented me as a writer
I love that you think I'm cemented as a writer.

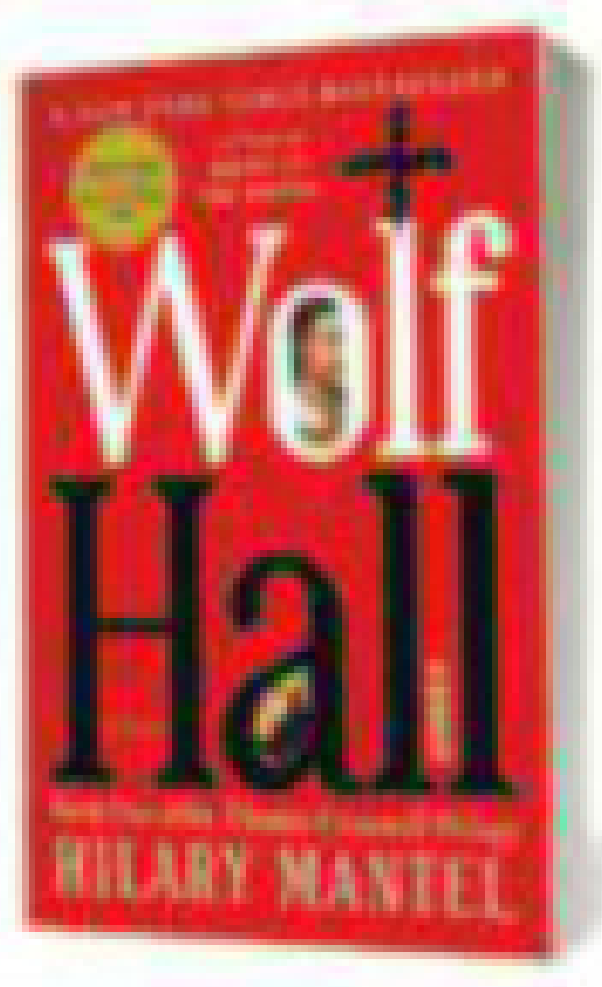
The books I've read over and over
The only things I can go back to forever and ever, without tiring, are certain poems. Walt Whitman will always be there. Also, Sharon Olds, Jack Gilbert, Seamus Heaney, Hafiz, Tennyson, good old Mary Oliver. I suppose this is because reading poetry is like listening to music, and you never get tired of your favorite songs.



A classic I'm embarrassed to say I've never read
God help me, but it's *Ulysses*. I've tried a dozen times, but I've never gotten past the opening pages. I feel like I'm being punk'd whenever I try to read post-*Dubliners* James Joyce. I always want to look up from the book and ask everyone in the world, "Seriously?! You guys are seriously following this?"

A book I've pretended to have read
The Bible. (I have skimmed it, though. I really like the Psalms part.)

A book I consider to be grossly overrated
Having written a book that many people consider grossly overrated, I feel the only polite thing for me to do here is to gently dodge the question. (I am deeply sympathetic to authors who get pegged as overrated. We are a brotherhood of the apologetic and the abashed.)



The books I wish I'd written
Wolf Hall, by Hilary Mantel. Also, its follow-up, *Bring Up the Bodies*. Also, everything Hilary Mantel ever wrote before she turned her attention to the 16th century. But I would have as much luck building the great pyramids as writing books like that. All you can do in the presence of such singular genius is to bow down in wonder.

LIONEL ASBO
MARTIN AMIS

The novels people might be surprised to learn I love
I don't think people would necessarily peg me as a Martin Amis fan, but oh, how I adore that beautiful, savage, brilliant misanthrope. I've read *London Fields* several times, and also *The Information*. I thought *Lionel Asbo* was so nasty and delicious that

GILBERT: SHEA HEMBREY

I would sometimes look up from the page and say aloud with a happy grin, "Oh, no, Martin—no, you didn't! How dare you? I love you!" I'll take Martin Amis in any form, at any time.

What I'd read if I were restricted to one genre for the rest of my life
Action-adventure gardening guidebooks. But if those are too difficult to come by, just feed me a steady diet of 19th-century British novels. If you want to get really specific about it, just stuff me full of all the Trollope I can eat.

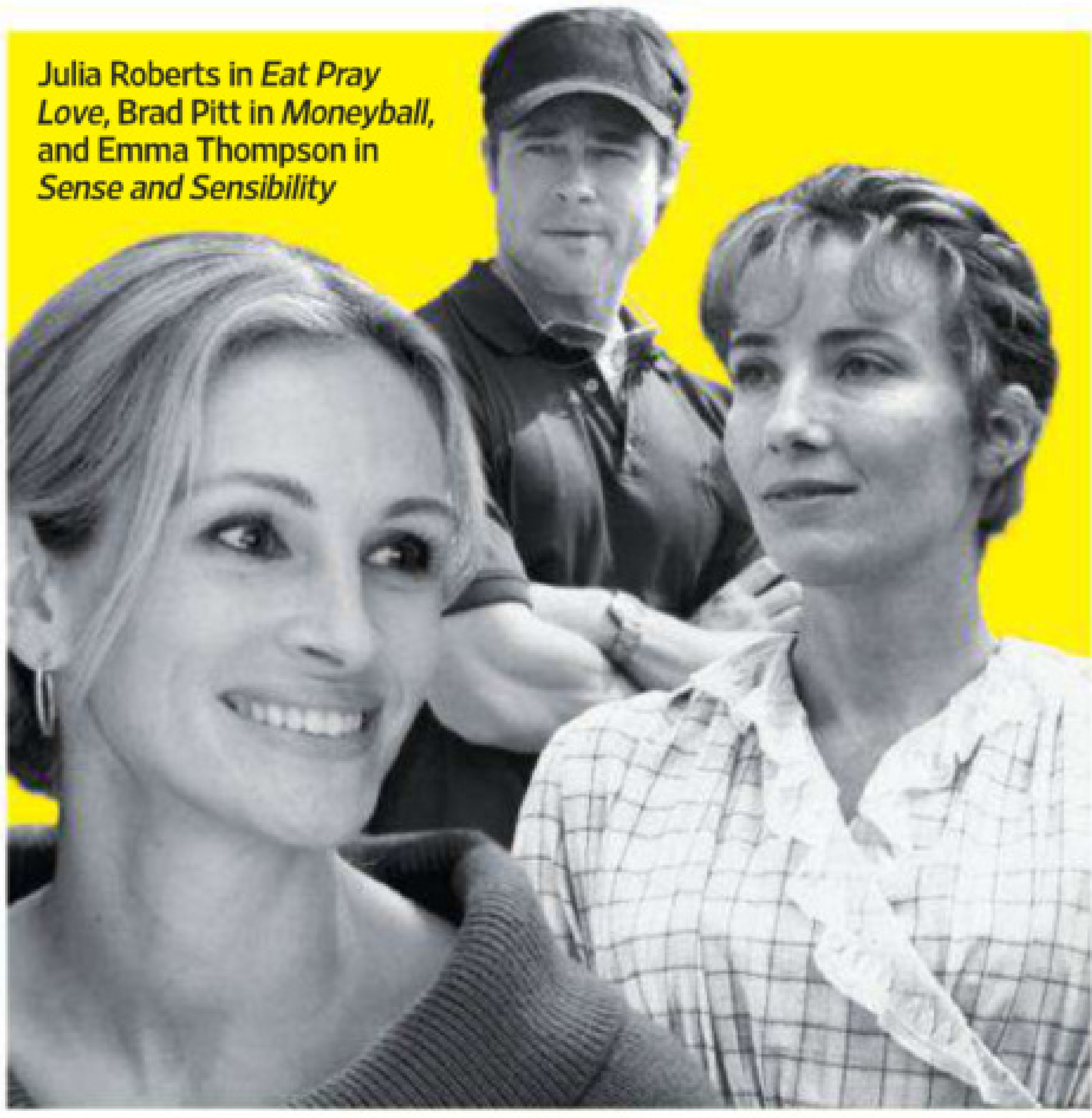
HYPERBOLE and a HALF
Allie Brosh

The last book that made me laugh...and the last one that made me cry
In an efficient masterstroke, Allie Brosh's *Hyperbole and a Half* managed to make me do both. A friend had promised me I would laugh my head off with this book, and I thought, "We shall see about that"—because laughing your head off is not very easily achieved when you're all alone in a hotel room. But I laughed my head off. Then, in an even more surprising move, I wept.

The time I bought my own book
I recently tried to buy a copy of *The Signature of All Things* in an Atlanta bookstore, only 10 minutes after I had just finished a big event there. I asked the salesclerk where I could find a copy of the novel, but she'd never heard of it. She'd never heard of me, either. I was like, "But I'm the one who was just speaking right over there...oh, jeez...never mind..."

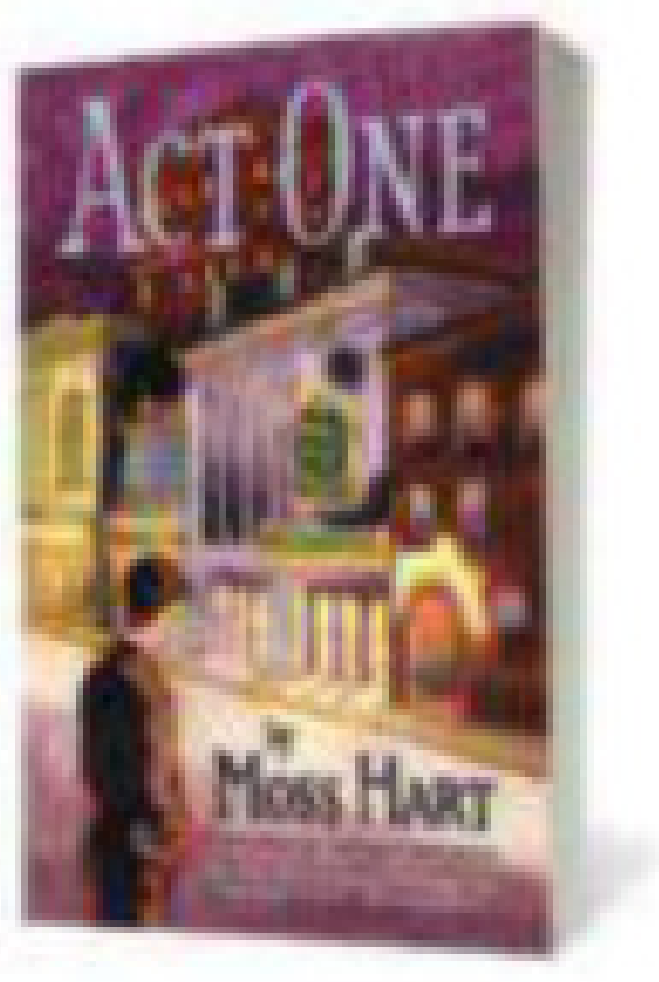
The eternal question: Do I read my own books post-publication?
In the first few months after publication, I will pick up my new book often and read sections of it to myself. I take a lot of pleasure in that. I can never really believe that my project—born years earlier in a vague dream—finally exists in a real and tangible form. It makes me so satisfied to hold the book, to feel its weight in my hands. Happily, though, I am eventually able to put the book down and move on with my life. After that point, I'll never go back to it again.

My favorite movie versions of books
Good manners and basic human gratitude make me have to say *Eat Pray Love*. But more recently I thought *Moneyball* was great. Going back in time, Emma Thompson's *Sense and Sensibility* is the best Jane Austen adaptation ever, and *Fight Club* (to swing in another direction completely) is just plain horrifically terrific, or terrifically horrible.



Julia Roberts in *Eat Pray Love*, Brad Pitt in *Moneyball*, and Emma Thompson in *Sense and Sensibility*

ROBERTS: FRANCOIS DUHAMEL; PITT: MELINDA SUE GORDON; THOMPSON: CLIVE COOTE



What I'm reading right now
Moss Hart's memoir, *Act One*. It's a beautiful, entertaining, and intimate coming-of-age story about the New York City theater world during the 1920s. He's the most likable narrator you could ever imagine, and his careful descriptions of the creative and collaborative process are both edifying and inspiring.

The things I've written that make me cringe...and the things I've written that make me proud
I feel cringey whenever I read passionate old essays of mine. There's something about having had a strong opinion about an ultimately inconsequential subject that always makes me feel a bit embarrassed later. (Righteous indignation doesn't have legs, is another way to say this.) I am sincerely proud of all my books, though. If you've worked at something with all your heart, then you should feel free to love it with all your heart—no matter how it holds up or doesn't hold up over time.

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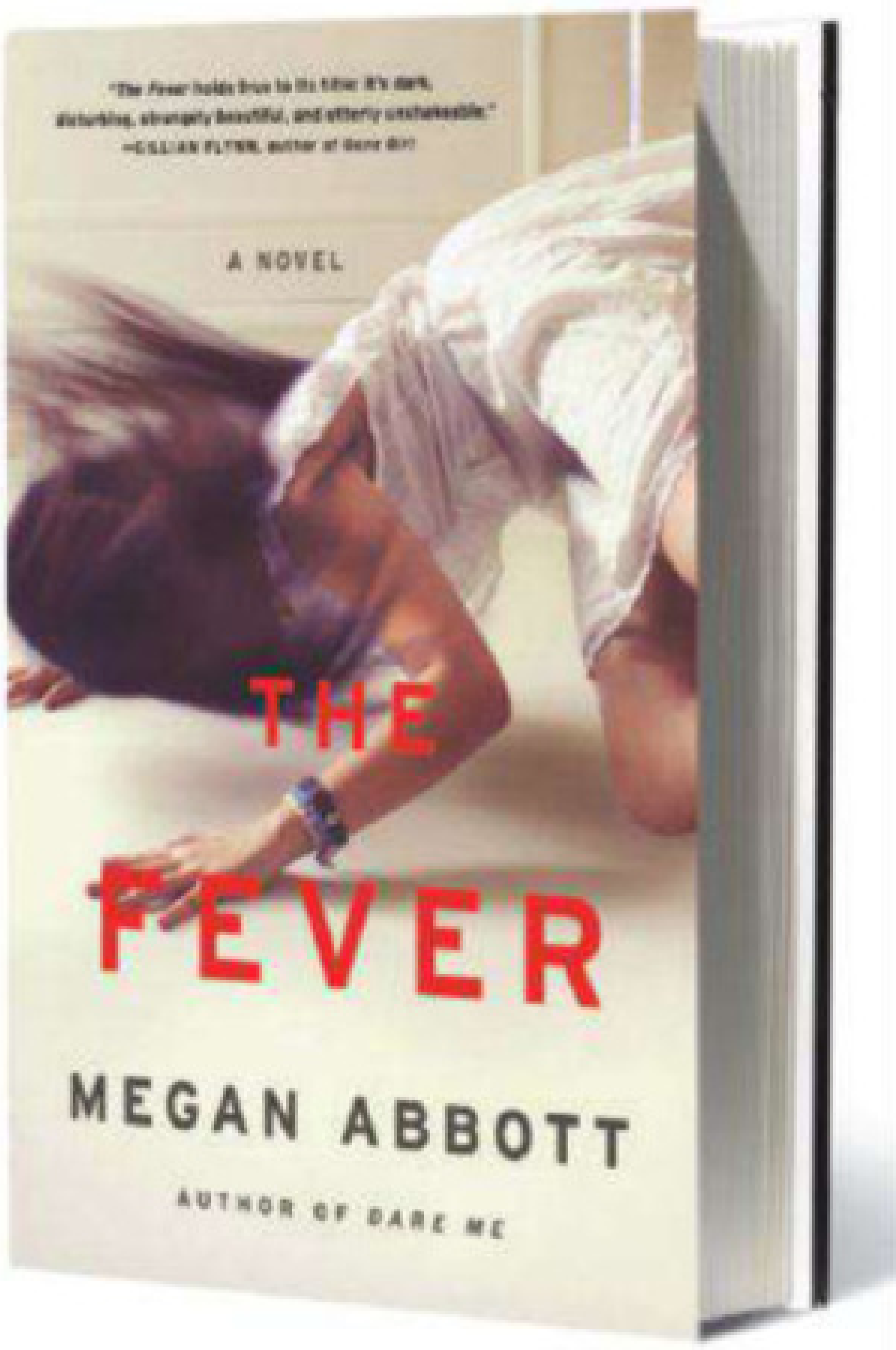
The Fever

Megan Abbott

NOVEL

By Stephan Lee



After her best friend Lise falls from her seat in math class convulsing and foaming at the mouth, Deenie is understandably concerned. But when her other BFF Gabby has a similar episode in the middle of an orchestra concert, Deenie suspects she might be the next victim—or worse, the cause. Other girls in their clique begin exhibiting similar mysterious symptoms, and once iPhone videos of them having fits hit YouTube and then the news, hysteria sweeps their suburban community. Adults are quick to name culprits, including HPV vaccinations, toxic pond water, and plain old female trouble, but the answer seems to lie in the complicated friendships and unspoken rivalries among the afflicted. Throughout, Abbott grounds the story in unsettling realism—the characters sound and act like real adolescents with real problems. But it's the final act, marked by a gothic, deeply weird twist, where the fever gets you, too. **B+**

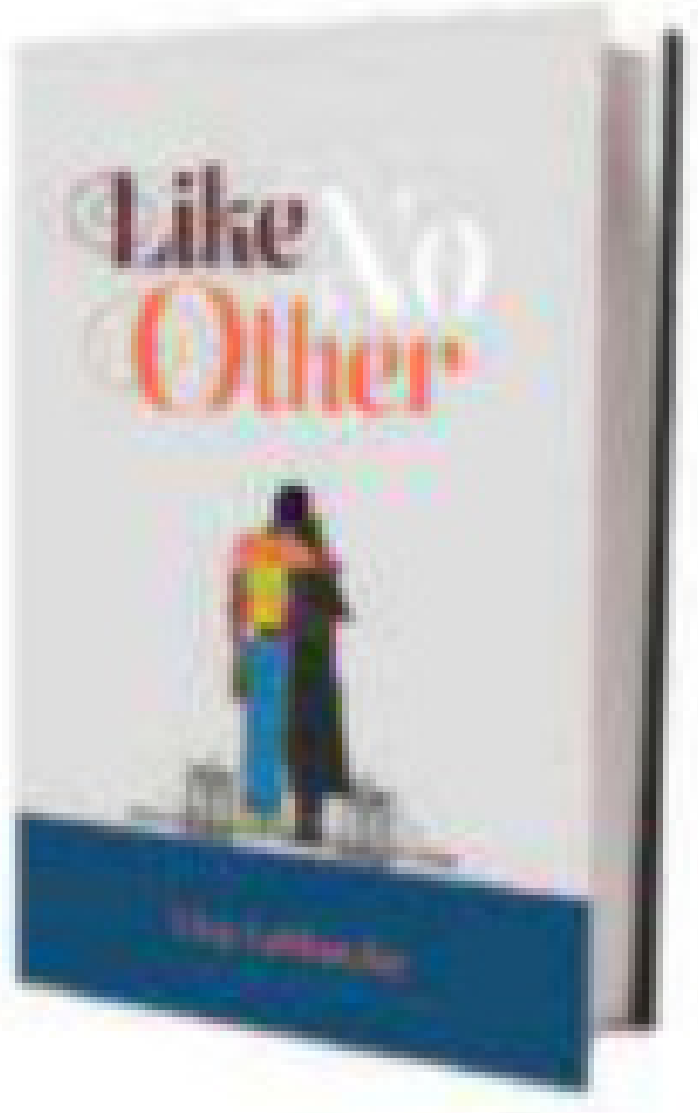
QUICK TAKES

Arts & Entertainments

Christopher Beha

NOVEL

A few *Law & Order* episodes aside, Eddie Hartley's acting career is a failure. To pay for his wife's infertility treatments, he sells an old sex tape he made with a now-famous ex-girlfriend, thinking he can keep himself anonymous. But his identity is leaked, and soon Hartley is as famous as he always wanted to be, just for the wrong reasons. In this novel, being a star is like being trapped in a Kafka story. As Beha pushes Hartley through the bizarre mechanics of fame, he brings in everything from religion to social media. It's a funny, sharp study of celebrity and all the strings that come with it. **A–** —*Jacob Shamsian*



Like No Other

Una LaMarche

YOUNG ADULT

One of the most poignant and star-crossed love stories since *The Fault in Our Stars*, *Like No Other* chronicles the forbidden romance between Devorah, a good-girl Hasidic Jew, and Jaxon, a West Indian boy. Chapters alternate points of view as the two teens carry on clandestinely in their Brooklyn neighborhood. Devorah's voice, though, is the clearer and more compelling one as she explains the traditions of her faith and what's at stake if her family uncovers the truth about her boyfriend. Is it all worth it? For Devorah—and the reader—the answer is a resounding *yes*. **A–** —*Amy Wilkinson*

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ABBOTT: DREW REILLY

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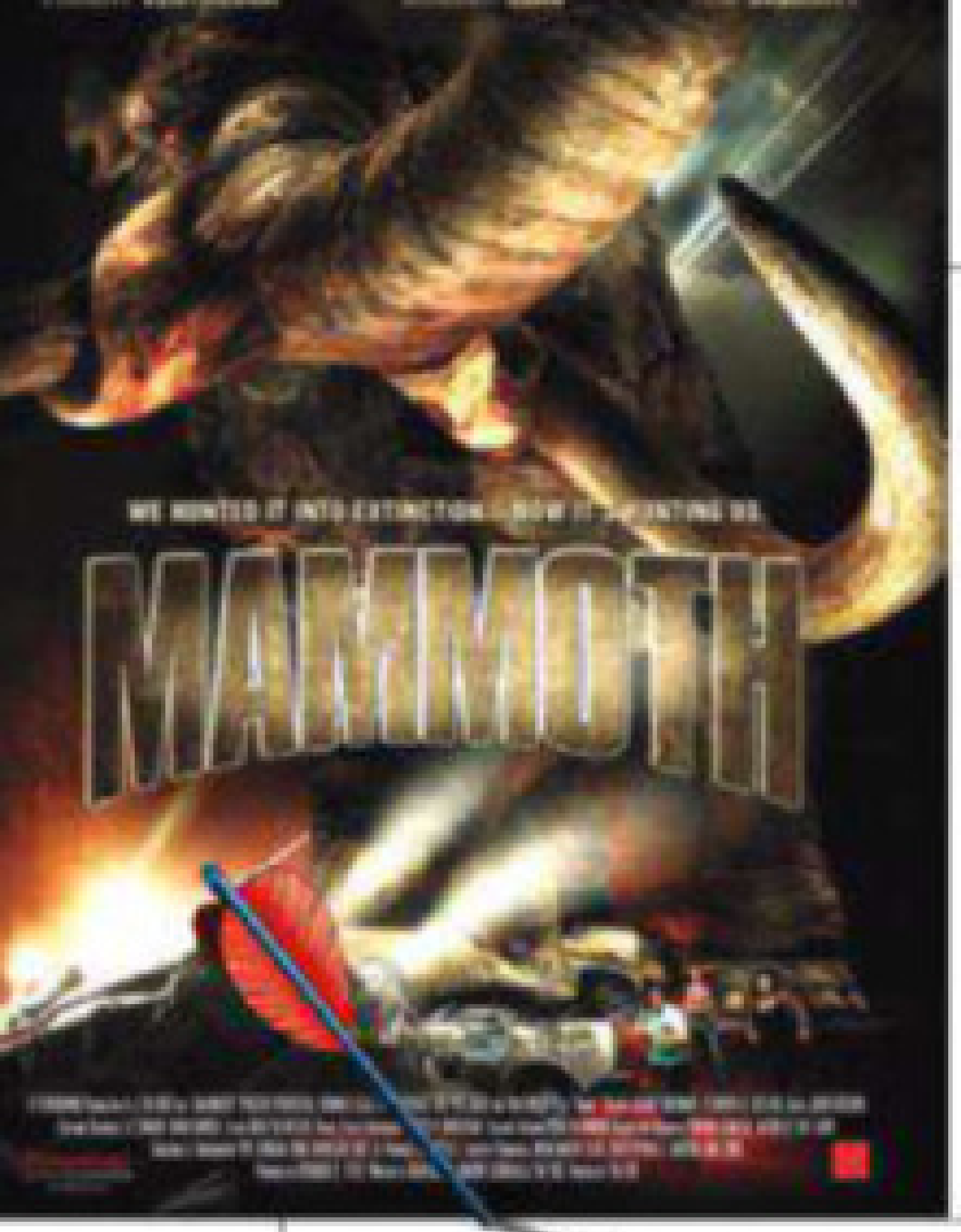
A *NEWSWEEK* TOP 100 BOOK OF ALL TIME

Start Reading at HisDarkMaterials.com

Illustration © 2014 by Cliff Nielsen

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark


WE HUNTED IT INTO EXTINCTION—NOW IT'S HUNTING US.
MAMMOTH

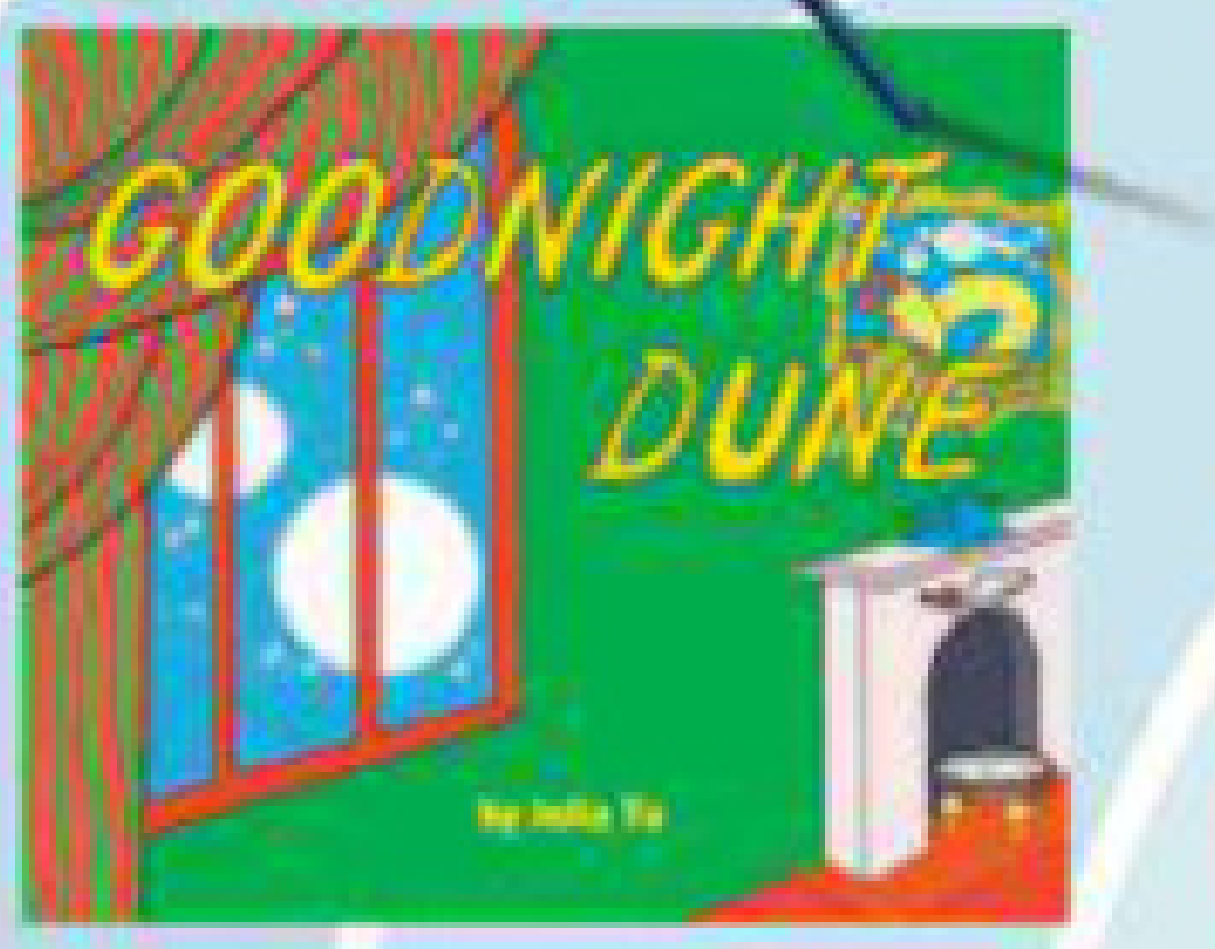
One of the guys who wrote *Transformers: Age of Extinction* is working on a live-action *Dumbo*. We know how this ends.

E!'s *Botched*: If our eyebrows could move, we'd raise them.

You live in a world without Gary Busey. Cheer up.

Everyone said modeling wasn't realistic, but Cousin Itt dared to dream big.

The final season of *Glee* will have only 13 episodes—just long enough for each cast member to do a full "And I Am Telling You I'm Not Going."

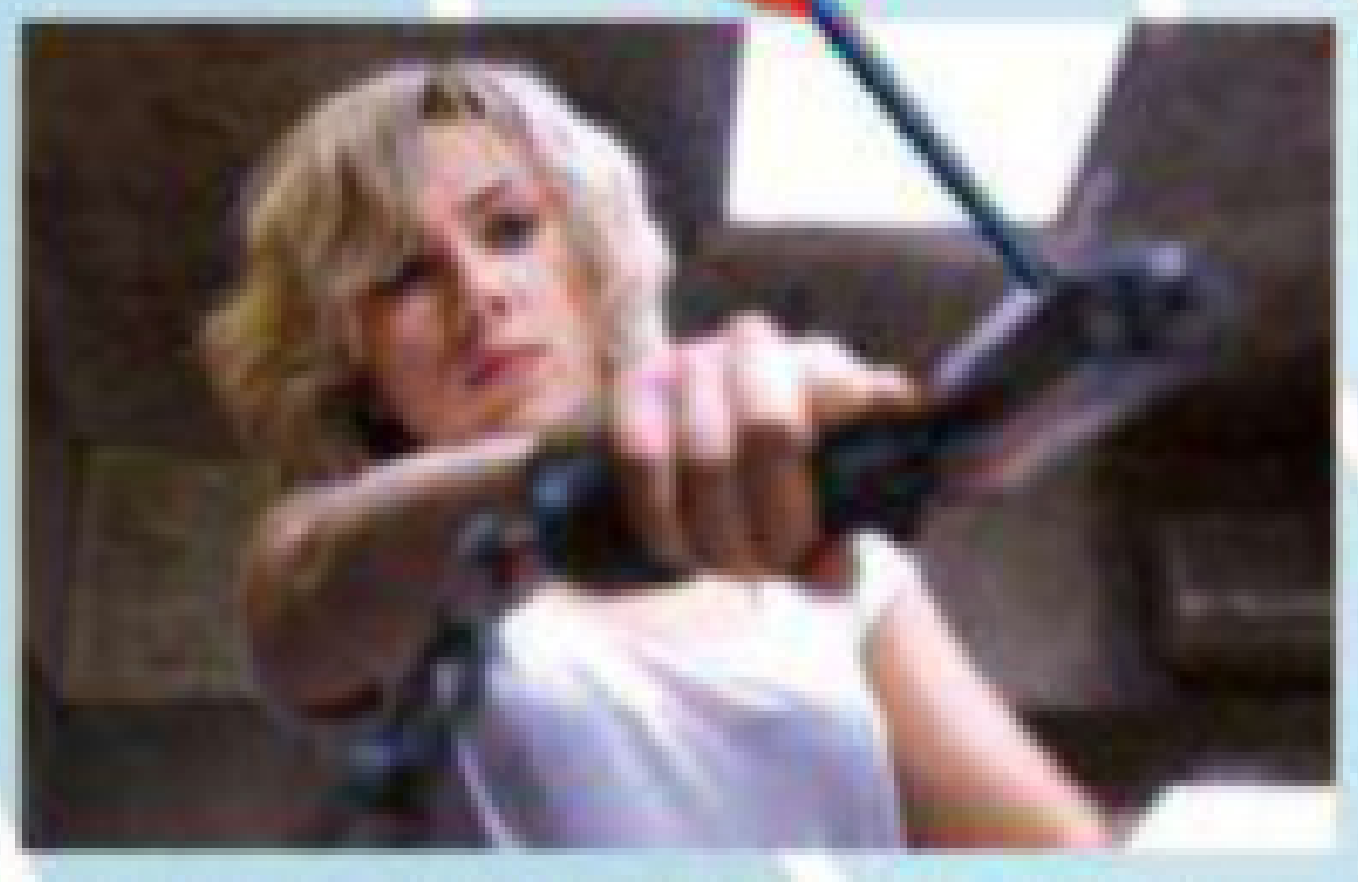


Good night, sleep tight, don't let the giant sandworms bite.

The Reesaissance begins.

If you put pixie dust on us right now, we'd bust a hole through the ceiling.

Nice to see him with a girl of appropriate age. (She's 24 in cat years.)



Cavemen, drug mules, Morgan Freeman Skyping Scarlett Johansson... Is *Lucy* a movie or a Stefon party?

We give the *Exodus: Gods and Kings* trailer an A! Sorry, A+ is only for Bible stories with a Whitney-and-Mariah duet.

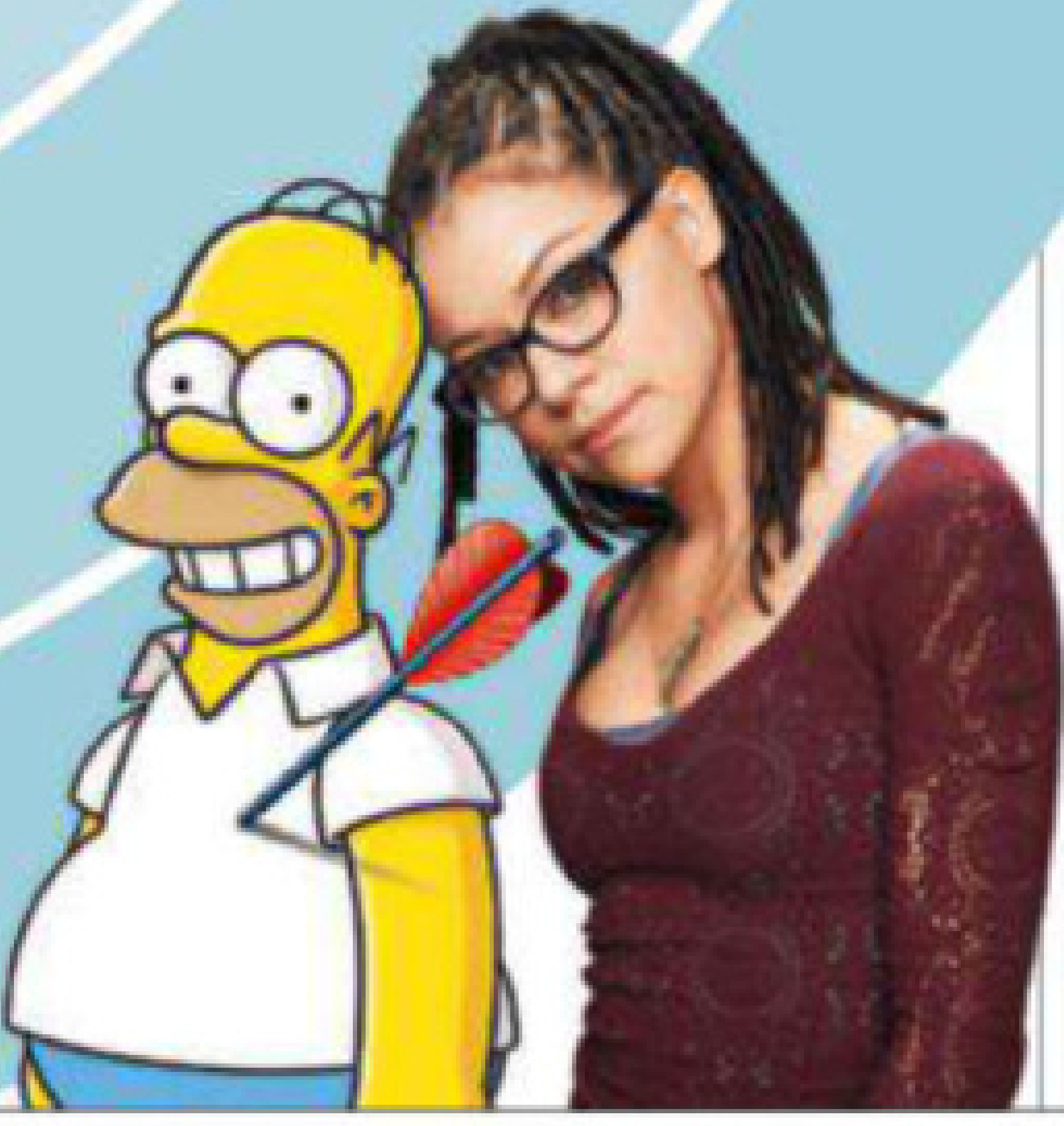
To support a charity called Jumpstart, Josh Duhamel went to Venice Beach in a bunny suit. Or as it's called there, business casual.

They say you never forget your first time (in the Emmy race).

Courtney Love will play a preschool teacher on *Sons of Anarchy*. Class games include Hole sing-alongs and Pin the Tail on the Missing Plane's Location.

IT'S OFFICIAL!
ROSIE O'DONNELL
RETURNS TO
THE VIEW
abc

Don't get any ideas, Star Jones.



When bad snubs happen to good people.

MODEL: CLEMENS BILAN/GETTY IMAGES FOR IMG; *THE LEFTOVERS*: PAUL SCHIRALDI/HBO; *WILD*: ANNE MARIE FOX; CHRISTOPHER WALKEN: JASON MERRITT/GETTY IMAGES; JAMES FRANCO: JENNY ANDERSON/WIREIMAGE.COM; *EXODUS: GODS AND KINGS*: KERRY BROWN; HOMER SIMPSON: FOX; *ORPHAN BLACK*: STEVE WILKIE/BBC AMERICA; LIZZY CAPLAN: ERWIN OLAF/SHOWTIME; MATT BOMER: LORENZO AGIUS/HBO; KATE MCKINNON: DANA EDELSON/NBC; LOVE: THOMAS NIEDERMUELLER/LIFE BALL 2014/ GETTY IMAGES; DUHAMEL: KYS/ANDRADE/PACIFICCOASTNEWS; CHRIS COLFER: MATHIEU YOUNG/FOX

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10Best CAR AND DRIVER 2014

Mazda is honored to be the only brand with two vehicles on *Car and Driver's* 10Best list this year. But building cars that exceed expectations is simply the Mazda Way. The Mazda3 and Mazda6 are both engineered with revolutionary SKYACTIV® TECHNOLOGY, combining performance and efficiency. Something that both drivers and critics seem to appreciate.

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